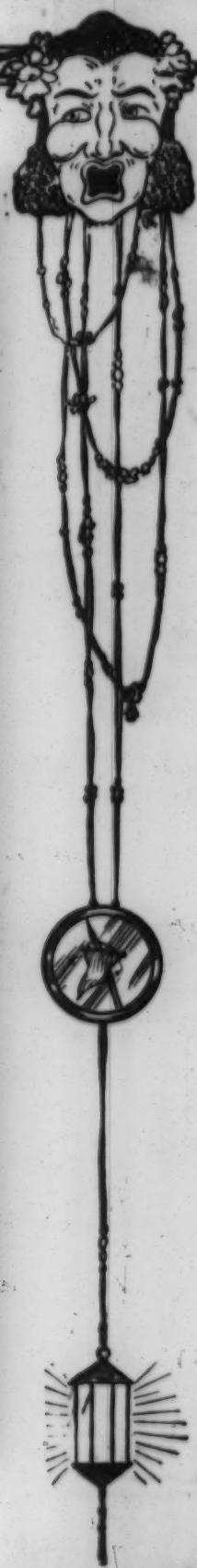


SEPTEMBER 14 1910

PRICE, TEN CENTS



THE NEW YORK DRAMATIC MIRROR



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MAURICE MAETERLINCK

Author of the Fairy Play, *The Blue Bird*, to be Produced at The New Theatre on September 26

PAUL SCOTT

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The New York Dramatic Mirror

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NEW YORK, WEDNESDAY, SEPTEMBER 14

No. 1656

Instinctive Judgment.

SURPRISE WAS EXPRESSED by the Emperor of Germany the other day at the judgment in theatrical matters shown by what he termed "our working classes."

In a country where there are arbitrary distinctions of class, and where the lower orders of persons, so-called, are thought by the higher orders, so-called, to be of different clay, the display of appreciation for the best in drama by those who are assumed to lack knowledge of the arts that are seen in combination on the stage naturally may evoke wonder.

But really the accidents of birth and upbringing have less to do with the case than is commonly thought. All persons are born with the dramatic instinct, and while the circumstances of development in life may refine that instinct in some persons and leave it comparatively crude in others, it exists in those who enjoy the fewer advantages in breeding and in them will manifest itself in approval of real drama as surely as it manifests itself in the more finely critical.

In truth, it is a question whether the elementally fine and integral in drama is more quickly recognized by dilettante than by the common people. Those who study the arts in their relation to the stage are perhaps more apt to go wrong in judgment of essential things on the stage than persons whose minds are not filled with details and theories. To the less-cumbered mind a play appeals at once upon its merits more surely, perhaps, than it does to the mind that has reasons and standards for everything based upon relative knowledge more or less exact.

One carefully observing an audience at the play will see proof of this. The drama, in its better examples, at once strikes home to the less learned witness, while the more learned hesitates in response as he does also in judgment. And there is no surer means of determining the actual and abiding values in a play than by performing it before the average audience, the average audience being made up, for the most part, of what some like to call "common persons."

To the actor—and therefore to the manager—the best audience, a maximum number of persons, of course, being the first requisite, is the quickly and appreciatively responsive audience. And for the right play—meaning a play that adheres to the traditional requisites of drama, or a play, in other words, that will continue for some time to please without regard for topical or merely timely features—the average audience always has a hearty welcome.

The history of the drama and its greater exponents, too, proves what has here been said. No one can study the traditions of the theatre without noting the concurrence of approval between great actors and the humbler sections of their audiences. The great actors of "the palmy days," in fact, "played to the gallery"—or to the pit—because they found the warmest and most expert appreciation from those quarters. And the denizens of pit and gallery, like those who succeed them in the lower-priced precincts of the theatre, were and are judges of good plays as well as of good acting. There is an element of difference as to habit between the more cultured and the less cultured among audiences. That difference relates to the spontaneous and unrestrained enthusiasm of the common people when they are pleased and the acquired inhibition of emotion characteristic of the other sort of people. Yet even this has no conclusive bearing upon the fact that the humbler patron of the theatre is as sound a judge of drama as his fellow in better circumstances.

Shakespeare and Molière.

IT IS ALWAYS INTERESTING, if it is not always instructive, to follow the fancies of essayists who have definite and familiar knowledge of a group of related facts, or of some great institution which closely concerns life. Such an essayist is BRANDER MATTHEWS, whose field is the theatre. In the current *North American Review* Mr. MATTHEWS projects interesting conclusions.

"MOLIÈRE is an artist always, and SHAKESPEARE is an artist only intermittently," he says, and he continues: "To push the comparison between these two great dramatic poets too far would be unfair to MOLIÈRE, since SHAKESPEARE is the master-mind of all literature. He soared to

heights and he explored depths, and he had a range to which MOLIÈRE could not pretend. His is the spirit of soul-searching tragedy, of youthful and graceful romantic-comedy, of dramatic-romance, of dramatized history; and in no one of these is MOLIÈRE his rival. But in the comedy of real life he is not MOLIÈRE's rival. In every variety of the comic drama MOLIÈRE is unequaled—in farce, in the comedy of situation, in the comedy of character, and in the comedy which is almost stiffened into drama yet without ceasing to be comedy. SHAKESPEARE's greatest strength is in tragedy, after all, even though he delights us also with comedy. MOLIÈRE is at home in comedy only, even though he had a latent tragic possibility. 'In depth, penetrativeness and powerful criticism of life, MOLIÈRE, comic as he is and not tragic, belongs to the same family as SHAKESPEARE and SOPHOCLES,' so MATTHEW ARNOLD maintains, pointing out that he had also 'one great advantage over SHAKESPEARE' in that 'he wrote for a more developed theatre, a more developed society.'

Mr. MATTHEWS, perhaps, furnishes an adequate reason why comparison as between SHAKESPEARE and MOLIÈRE is hardly pertinent in his admission of SHAKESPEARE's supremacy. "The master-mind of all literature" naturally has no fellow in the art of his method or in the range of his creations. MATTHEW ARNOLD's statement, quoted by Mr. MATTHEWS, furnishes a second suggestion of the irrelevancy of comparison. Aside from the universality of SHAKESPEARE, set against the comparatively local field and vogue of MOLIÈRE, there is that difference in the ages and the theatres in which they worked that also forbids any comparison. SHAKESPEARE and MOLIÈRE were of very different times, and the Frenchman enjoyed the advantage of writing for a more artistic public as well as in a more modern environment.

The statement that "MOLIÈRE is an artist always, and SHAKESPEARE is an artist only intermittently" may also be objected to. It arrests attention, but it will not bear analysis. Before MOLIÈRE reached his maturity as a master of the comedy of manners and character based upon the integral characteristics of humanity, he dealt with topical and transient phases of life with no more real art than SHAKESPEARE displayed in his lesser work in the comic field. And for a long time MOLIÈRE had a "lingering weakness" for tragedy or serious writing, which was beyond his scope and powers. His most notable effort in this field was *Don Garcie de Navarre*, which was a signal failure, and this alone impeaches the artistic infallibility with which Mr. MATTHEWS would endow him. Like SHAKESPEARE, MOLIÈRE was in a measure subject to his time and surrounding influences in his earlier career in Paris. Thought for pecuniary success and the material welfare of his company influenced him to descend to the level of public taste, and his more extravagant farces, framed to please the vulgar, ignored the truths of character that comic effect might be enforced. And later his artistic freedom was hampered, too, by the whims of royalty whose favor was necessary to his continued vogue and prosperity. Thus in him artistic infallibility would have been a miracle.

Drama Leagues.

THE MOVEMENT started in Evansville, Ind., taking the name of The Drama League of America, is spreading to other cities. Such a league is now forming in Boston.

The purpose of these leagues is to furnish reliable information to members and the public as to good plays. The leagues will not assume to act as censors, and will ignore such theatre offerings as would be regarded as undesirable entertainment. By every possible means they will seek to encourage attendance at plays of which they approve, and there is also an undeveloped purpose of these organizations to so influence newspaper announcements and criticism that public confidence may be restored in these media of information.

These objects no doubt are admirable, but can they be attained by such organizations? Faddism and eccentricity too often enter into the administration of such societies, to the exclusion of common sense. In Boston, it is understood, the Pilgrim Publicity Association has in hand the organization of such a Drama League. There may be no faddists or eccentrics in the Pilgrim Publicity Association, but its name in any theatre association is discouragingly suggestive. The original Pilgrims would have been pleased to burn play-actors at the stake—or at least to put them in the stocks.

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NEW YORK, SEPTEMBER 14, 1910

A SPECIAL INTRODUCTORY ORDER.

The Mirror will be sent to new subscribers not at present on our books for 3 months for 50 cents, payable in advance.

The Usher



H. O. Stechham, writing to THE MIRROR from Seattle, Wash., propounds a query that no doubt is in the minds of many interested in the stage, as well as of thousands who are ambitious to write for the theatre.

"As a regular reader of THE DRAMATIC MIRROR," he says, "I would appreciate it if you would print a list of books that can be read with profit by those desiring to get information on the subject of play construction. In the recent MIRROR interview with Winthrop Ames, of the New Theatre, he is quoted as saying that thousands are trying to write plays without any knowledge of the technique of the drama. I am sure that many of your aspiring readers would appreciate a list of the writings that throw light on this seemingly evasive subject. Might it not be possible for you to present a readable series of articles on 'The Technique of Play Construction,' contributed by the various eminent stage managers and play readers of New York? What I mean is something more modern and bearing on the stage of to-day than can be found in Freytag's 'Technique,' and other similar treatises written fifteen or twenty years ago. Since there seems to be such a paucity of good, home-made plays, I am sure that something along these lines in your valuable publication would bear good fruit, in time."

The difficulty to the student about the opinions of stage managers, play readers and others concerned in production of plays—and even about the opinions of authors of plays themselves—is that few of them agree upon methods of writing. All agree that the desirable thing is a play that will appeal to the public, but the manner of evolving such a play is another thing. Even the authors have differing methods of work, and none of them could tell a novice how to write a play. The dramatic instinct, or that phase of the dramatic instinct that has to do with playwriting, manifests itself variously, and each writer must work according

to his temperament and his lights after acquiring a certain knowledge of technique.

There are many works which give valuable suggestions as to playwriting. Technical books have been written by Freytag, Jerome, Hennequin, Colmou, Archer and Woodbridge. In Brander Matthews' "A Study of the Drama" there are several pages of bibliographical suggestions that are valuable. But the most valuable among all the writings in English on this subject is W. T. Price's "The Analysis of Play Construction," an elaborate and exhaustive work, which dramatists of established reputation may peruse profitably, while to the student it is invaluable.

Students are not satisfied with studying pure principle and doing exercise work. They want to read everything ever printed on the subject of drama-making. The titles of books of interest on the subject are almost endless. Mr. Price's work supplies all possible technical knowledge and relative suggestion, yet one may read Frank Archer's "How to Write a Good Play," Charles H. Chaffin's "The Appreciation of the Drama," Percy Fitzgerald's "Principles of Comedy and Dramatic Effect," Clayton Hamilton's "The Theory of the Theatre," Lessing's "Dramaturgische Blätter," and others with profit.

THE MIRROR recently published a statement from its correspondent, A. T. Barnett, as to theatrical conditions in San Francisco. Now comes Edwin T. Emery, who indorses that statement and adds to it.

"Your Mr. Barnett," says Mr. Emery, "who I am proud to call friend, is a gentleman versed in the technique of the law, and is sometimes called 'judge,' as well as being your representative, and as both callings require some observation on his part, his statements may be taken as real facts, only I should say that he has stated them all too mildly.

"'Stagnation' is a mild word for conditions here. In the ten years which I have devoted to San Francisco theatricals, as actor, manager and producer, both in the dramatic and vaudeville lines of the profession, I have never seen such conditions as to-day exist here.

"Whether it be hard times, or the sequel to the fire and earthquake, I cannot tell. In fact, I have given up trying to fathom the cause. The effect is here and that is sufficient. In the past San Francisco would always support at least two first-class stock companies, a stock comic opera organization and several regular theatres playing road attractions, and each Summer season would in addition support a special stock company composed of New York's best available players, but all that is past. One stock theatre has all it can do to thrive, one regular theatre plays road attractions, and, as I write this letter, this theatre is reducing its price from \$2 to \$1.50 for the best seats.

"It is sad to relate this," adds Mr. Emery, "but the 'Paris of America' is fast becoming a competitor of the Quaker City. From a money spending city it has suddenly assumed the attitude of the miser. The picture theatre and the ten-cent vaudeville, with two changes of acts weekly, may have some bearing on this, but even these houses claim that things are not like the olden days. The upshot of this seems to the writer to be the natural evolution of the times, coupled with the confusion caused by the earthquake disaster, which shattered old conditions and sent the population in every direction from which they have never returned, new faces and new conditions taking the places vacated, and relegating San Francisco to the position of being abreast of the density of her population only, whereas formerly she was miles ahead of any city of her size in the world."

It has been proposed that a club, to be called The Play Actors' Club, be organized in Montreal. It will be conducted, it is said, on the same lines as the club in London bearing the same name.

The principal idea is to produce hitherto unacted plays, thereby giving the budding dramatist a chance for distinction. Other plays will, of course, be included, but any one having manuscript to submit will be given preference, provided the matter is suitable and representative.

Of course, the productions would involve amateur work, yet the stage to-day is largely recruited from amateur ranks, and several of its leading lights were actors for honor before they began to act for money.

A London manager recently received the following application:

DEAR SIR.—Can you give me a part in your forthcoming production? I have no experience of the stage, but I have a splendid figure, and if you have any part like Britannia or Venus, or anything that requires a display of Nature, I think I should suit.

Evidently there is no nature faking about this aspirant to the stage, for it is the naked truth that figures don't lie—even while reclining. A scene in the Garden of Eden might be a practicable suggestion if the manager hesitates at Britannia or Venus.

PERSONAL



White, N. Y.

HALE.—The prim typewriter of His Name on the Door and the amusing roadhouse mistress of Lulu's Husbands, Louise Closser Hale, is to be the Fairy Berylune of The Blue Bird. From the clinking glasses of roadhouses and the clicking machines of a lawyer's office to the peaceful atmosphere of Fairyland is a long distance, but Miss Hale is going to submit to the process of changing from the practical to the unreal. Fairy Berylune is the creature of the world of sprites who sends the children, Mytil and Tytyl, on their long search for the Blue Bird, signifying happiness.

BLINN.—In the natural course of events Holbrook Blinn was destined to star some day, but that day was hastened by his splendid work during the past two years with Mrs. Fiske. His Jim Platt in Mrs. Fiske's production of Salvation Nell brought him forward as one of the best realistic actors, and the reputation he gained in that production was still further strengthened by his admirable handling of the roles of Consul Bernick in The Pillars of Society, Gottwald in Hannele, and Henri in The Green Cockatoo. Now William A. Brady announces Mr. Blinn as one of his newest stars for this season in a drama called The Boss, by Edward Sheldon, in whose Salvation Nell Mr. Blinn first laid claim to stellar rights. Mrs. Fiske's Manhattan company might well be termed a preparatory school for stars, since it has sent forth several actors to stellar prominence. Holbrook Blinn is the latest graduate from the Manhattan company, and he will receive his reward of merit at the close of Mrs. Fiske's season. Who will be the next lucky Manhattanite? Emily Stevens?

BERGEN.—Nella Bergen, whose latest appearance was in The Talk of New York, is announced for Sam Bernard's support in The Duke's Understudy. Miss Bergen has had a year of complete rest and will return to the musical comedy stage with renewed vigor and refreshed voice. The first thought that comes to one at the mention of Miss Bergen's name is that of her long association with De Wolf Hopper in a long list of his successes, including Wang, Pandænum, Happyland, and Mr. Pickwick, but the combination of Hopper-Bergen has been broken for some time. Miss Bergen has a habit of retiring to private life every few years, only to return again in even better voice than before. That her farewells are only temporary is a fortunate circumstance.

SHELDON.—Edward Sheldon, the young dramatist whose Salvation Nell and The Nigger caused so much discussion because of their extremely frank realism, has added two more plays to his output. Judging from their titles, The Murder, which the Shuberts announce as one of their forthcoming productions, and The Boss, in which William A. Brady will star Holbrook Blinn, Mr. Sheldon's latest plays are as elemental in subject as their predecessors. On the occasion of Mrs. Fiske's production of Salvation Nell the critics believed that Mr. Sheldon's courage in presenting a real, almost brutal, picture of tough life came from his youth, and that with increased knowledge of dramatic technique he would find it unnecessary and, perhaps, dangerous to be so frank. Mr. Sheldon, however, has gone on in the way mapped out by himself and allows no fear to obstruct his work as a realist.

LACY.—Frank Lacy, a well-known London actor, has been imported by Henry W. Savage for The Little Damozel. This will be Mr. Lacy's first professional visit to the States. But little fear may be entertained that Mr. Lacy will not meet expectations, for he comes with a record of many successes.

THE MATINEE GIRL



A PICTURESQUE VIEW OF THE ACTORS' HOME

THE leaves of the ivy that grows upon the stone gate posts in front of the Actors' Home are turning red. The maple leaves of the trees that throw the brown walls of the Elizabethan house into relief are a blaze of crimson and gold. The cedar trees seem the greener by contrast with this riot of brave colors. There is the nip of frost in the air in the morning and evening on Staten Island. All these are signs of Autumn, and Autumn means that there will be less out-of-door life and more of the indoor for the white-haired guests at the Home. The outdoor season is closing. The indoor, the lonelier, season has begun.

The indoor season is the time when your visits will be doubly welcome. Better pay one on some Sunday that might otherwise be an indigo tinted one, or on a Monday, which doctors say is the gloomiest day in the week—so gloomy that every doctor knows what he calls "the Monday headache."

The visit will turn your darkest mood into one of cheer, for you will have to travel beyond the sunset to find a cheerier set of hosts and hostesses than here one meets. In all the cast there isn't one person old enough in heart to play old man or old woman. Ada Morton, who has the chic of a twenty-year-old dancer, and Miss Carter, who has blue eyes that always laugh, have been cast for the soubrette roles. Among Miss Clifton, Mrs. Tannehill, Mr. and Mrs. Chester, George Morton, Mr. and Mrs. Marble, Miss Fisher, Madame Novena, and the others, there is plenty of leading men and women, comedy and character stuff, but old age, the actual old age, which is of the spirit, is far off.

They will give you a welcome that warms the heart. They greet and crowd around the newly-arrived visitor with all the ardent hospitality of the old South, and every one of them knows a friend of yours and asks earnestly about her welfare; and every one has a jest and a blessing for you. If the cold wind of circumstance has blown over your heart and chilled

it, you can warm it nowhere more thoroughly than at the Actors' Fund Home.

There's a veil of sadness over their cheerful content just now, for every man and woman of them misses the stately, snow-haired presence of "Daddy" Bauer. Daddy was the oldest one among them, at least in point of years. He was as sturdy and stately as a fine green mountain, with everlasting snows upon its shoulders. He preached and practiced the gospel of cheerfulness. The joke is ever close to his lips, even while he lies on what, it is expected, will be his death bed, at St. Vincent's Hospital. Miss Morton and a companion carried him some flowers that had been left from a birthday merrymaking of Mrs. Barron, the matron. They found the senior of the Home surrounded by tall Autumnal bouquets.

"Ah, Daddy. You are a great ladies' man." Miss Morton nodded at these tokens of his popularity. "Daddy" lifted a weak hand, the busy, willing hand that had made a score of pin cushions for the Actors' Fund Fair, to show his inability to keep back swarms of admiring females. A whimsical smile twisted the pale lips beneath his new growth of beard.

"I can't help it," he answered. He sends messages to the neighbors who gave him blossoms from their garden to decorate the Home tables when it was his self-appointed part to collect those flowers, and messages to the members of the little church near the Home that he attended.

"Tell them all that 'Daddy' said 'God bless you,' and afterwards tell them that—I was ready."

Yes, the Home is a most pleasant place for an afternoon visit. The members of the profession and their friends are heartily welcome. West New Brighton, where the Home is situated, is nearer to the city, as to convenience, than it was when you made the journey to its dedication or to celebrate the first anniversary of its life. It can be reached in much less time, and the journey in new boats and by quicker train service is more comfortable.

Pay the Home, and the cheerful, childhearted guests of the Home, a visit, especially since the indoor season, the season of loneliness, is beginning, and because the Home seems not quite the Home to them since "Daddy" Bauer went away.

If you want to forget the frying sidewalks and the grilling walls of the side scrapers these belated Summer days in town, the magnificent downpour of the Niagara Falls at the Hippodrome will help you. If you are tired of the weight of years and cares you will throw off both when you watch the antics of the rakish brown bears with the red silk cravats. And if the world looks ugly and life seems devoid of loveliness, the dancing white horse attached to the snow colored cart, with the beautiful woman in white on the white seat of the cart, and the white dog with a pink sash around his neck and a pink ribbon about his left front ankle, will convince you that in every desert of sordidness is some oasis of loveliness.

Overheard by a sleepy ingenue on an early jump: New Owner of Theatre in Yaphville: "We've had some right good shows in this house. We've had Belasco twice. He's great."

Advance Man to New Owner of Theatre: "You don't say so. Ever had Lillian Russell here?"

"No. What's that?"

"Great show. I wrote it."

The twig of Willette Kershaw's talents was bent by Guy Lindsay, a veteran of the Booth-Barrett company, who had a dramatic school in her birthplace, St. Louis. The tree was inclined by training in a repertoire company.

While she sat in Mr. Lindsay's studio, waiting for her hour in stage reading and deportment, an excitable man ran in and told Mr. Lindsay of his great need of a young woman to play leading roles in a Shakespearean repertoire company. Mr. Lindsay looked at Miss Kershaw. Miss Kershaw looked at the excitable manager. The excitable manager looked in turn at each. "Do you think," he began.

"I do, indeed," said Mr. Lindsay. "She is one of my most intelligent pupils."

"Can you play Juliet?" demanded the manager.

"I will read it for you," suggested Miss Kershaw. She read, she was heard, she conquered. Into the backwoods she went barnstorming as Juliet, and Ophelia, and Rosalind, building a strong foundation for her future work. From repertoire she went to stock. They remember her in St. Louis, in Milwaukee, in Minneapolis, and Denver and Baltimore, for a strong, firm note in her work, like the touch of the skilled and confident pianist, a note that rang back from the time of her Julietts, and Ophelias, and Rosalinds.

It was Henry Miller who brought about her New York debut, by choosing her as successor for Laura Hope Crews in Brown of Harvard. From that campus set play she proceeded to a garret of the slums, following Elsie Ferguson in The Battle. She was engaged as leading woman for Frank Keenan in The Heights, and created the leading woman role in Bobby Burnet on the road, leaving that football game with millions to create the shallow, feeble willed little charmer of The Country Boy.

In Old Trinity is a stained glass window, placed there as a memorial to Bishop Provost of New York. His sister, Mary Provost, was the star of The Ticket of Leave Man. If White Whiskers' memory does not err, these were the great grandfather and the great aunt of the young woman who has photographed her show girl upon our memories.

The White Man's Burden, which is Londonese for The Squaw Man, the *Illustrated News* says is easily

FRANK C. BURTON.



Bykes, Chicago, Ill.

Frank C. Burton, whose portrait appears above as Captain Williams in Paid in Full, has been playing this part for three years under the management of Wagenhals and Kemper. Mr. Burton is connected with the No. 1 company, which opened in Providence on Sept. 5. His personality is particularly adapted to the part of Captain Williams.

the best play which the United States has ever submitted for the judgment and entertainment of English audiences. Its revival at the Lyceum promises as long a run as its first production in the world's metropolis.

The author, Edwin Milton Royle, gives modest reason for this. He cites Richard Harding Davis' dictum: "Proceed from the known to the unknown." "The English do not know our American Indian life, it is true," he says, "but they do know its young men who go to America to live on ranches, and it is interested in pictures of their life there."

E. D. Price, being asked for the eleven hundred and thirty-seventh time whether he was the Price who was once Fanny Davenport's husband, answered sadly:

"When I die, and am buried by the Actors' Fund, they will engrave on my tombstone: 'Here lieth the Price who was Fanny Davenport's husband.' No, my son. I have married almost everybody else, but not Fanny Davenport."

THE MATINEE GIRL.

CHINESE THEATRE NO MORE.

The Rescue Society, a missionary organization, has secured control of the old Chinese playhouse on Doyers Street, which for twenty-five years has catered to the amusement lovers and also the highbrows of Chinatown. The old theatre has housed all kinds of dramas and attractions, ranging from works of the Celestial classics to real American vaudeville. Raymond Hitchcock it was who last year secured a sublease of the theatre and attempted to substitute American vaudeville for Chinese drama. Either to show their disapproval of such a desecration or because Mr. Hitchcock's bill did not suit their fancy, although it included moving pictures of Chinese scenes and a real Chinese vaudeville sketch with Kung Chung in the leading role, the theatregoers of Chinatown refrained from attending and the scheme fell through. Religion has now replaced the drama.

THE MAGIC IN THE BLUE BIRD

Not only will animals be seen in The Blue Bird at the New Theatre on Sept. 26, but such things as bread, water, fire, sugar and light will come to life and carry on spirited conversations with Tytyl and Mytyl, the children in search of the blue bird, the symbol of happiness. The cat is the villain of the play, and the dog the ever-constant companion of the little folk. Sugar springs from his bowl when Fairy Berylline's diamond is turned his way, and a beautiful maiden flows from the water spout at a turn of the spigot. A dozen lasses step from the grandfather's clock, and there you have the twelve hours. The crash of a pitcher liberates milk, and out of the chimney darts fire all in red and ready for a battle with water. Light flashes from the lamp and old Father Time pits his wits against Old-in-the-Head, who may never develop into pneumonia and give him a chance since the doctors became so wise. Gaffer Tyl and Grannie Tyl, called dead by the world, prove to be dead only when forgotten, and are as sprightly a couple as one could wish to see. The stars are children, as are the glow-worms, mist of the meadows, dew, flowers and perfume.

SOPHIE BRANDT, COSMOPOLITE

NOW A SPIRITED SINGER CONDUCTS HERSELF AT THE MANHATTAN OPERA HOUSE BEFORE BREAKFAST.

Hans, the Flute Player—Operatic Interruptions—American Audiences—Musical Students in Paris—Miss Brandt's Ambitions—A Hobby—Paris—American Tourists—Fashions—American Musical Taste—The New York Press—in Conclusion.



Photo copyrighted by Michelin Studio, N. Y.

SOPHIE BRANDT.

If any one is feeling the need of a stimulant to revive his interest in life, let him interview Sophie Brandt, in the office of the Manhattan Opera House. In that stuffy little corner, he will taste fifty-seven varieties of sensations in less time than it takes to tell.

The long, low, narrow room is divided by its row of desks into a series of stalls. In stall number two Miss Brandt seated her self for the operation one noon. "I haven't had breakfast yet," she remarked casually. Can you imagine a man submitting to an interview before breakfast? But Miss Brandt's temper was as serene as if she had just risen from a Thanksgiving dinner.

Giving hardly time to note her dark blue dress, her big black hat and her white veil, Miss Brandt plunged in *medias res*. "My part in Hans, the Flute-player, can't compare with parts I have played before, although musically it is fine. In fact, the whole play can't be beaten, and it is going to be produced in the proper style. Landolf, of Paris, is going to make all the costumes, a thing that has never been done before. The audience must like it."

While she was speaking, Miss Brandt was also watching what was going on in the office; and plenty happened to distract her attention. Men were wandering back and forth, some in shirt sleeves, some with coats on, all chattering more or less disinterestedly about this or that bar in the score. "La, la-la, la, la, la—la—" chanted a young man as he waved his hands in the air.

"Mais non, ce n'est pas comme ça!" exclaimed Miss Brandt, jumping up and bursting into song.

"Oh, yes—haha—here, page 74—." Only a few words emerged from the clatter of half a dozen gesturing speakers. It seemed to be a very important discussion, although the pictured persons looking down from the green plastered walls where they had been pasted in crooked ranks, regarded the matter impassively. Perhaps they are used to it.

The point settled or waived—it never became clear which was the result—Miss Brandt rustled back, picking up the thread of her discourse before she sat down. "The Americans will like Hans, the Flute-player. They are more demonstrative than their cousins, the English. I have sung in London, so I know. The English are more thoughtful, so they are sure of a thing when they have it. The Americans are so enthusiastic as a rule that they don't need a clique."

The unscrupulous American audience has long been a wonder to Europeans, but not necessarily a reproach to this country. Who shall say that a child is not as happy with a simple toy as a man is with an automobile? Since simple toys are more

plentiful than automobiles, the national capacity for enjoying life is just that much greater.

"The Americans are studying, though; they come to Paris every year by the boatload. Really, it is a sad situation. I have a tender spot in my heart for the very young students who don't know the language and who don't know what they need. They have no business in Paris because they are at a standstill as soon as they arrive. They are simply throwing their money away. There are five thousand teachers in Paris. How do these Americans know which teacher to choose? Strangers can't discriminate on such a point."

As weird sounds penetrated the office from the auditorium, Miss Brandt paused abruptly. "Another tenor having a spasm," she announced resignedly. "It happens every little while."

Turning back with a determined expression, she resumed: "I have seen a great deal of this because I live in Paris. My mother and I have taken in girls who landed in the city absolutely without a friend. Thank goodness, I have no bee in my bonnet. I know my limitations. I don't want to be a Siebel nor a Patti. Of course, I want to be the best in my line, but that line isn't grand opera."

Ambitious singers would do well to meditate upon this advice. One is much more likely to reach the top of a short ladder than he is to reach even approximately near the uttermost round of a long one. It is undeniably pleasanter to sit on a hill than it is to fall off a mountain.

Miss Brandt offered her hand to a newcomer with temperamental eyeglasses and an operatic mustache, and addressed his companion. "Ah, mon ami, écoutez moi." The distress on her face and in her brown eyes would have roused pity in a despot's breast. "Je ne dors pas; je suis lasse; j'ai mal à la tête; je suis presque folle." Although she pressed her hands together, Miss Brandt did not look crazy. Her feelings may have been heightened by the fact that this was still before breakfast.

As soon as the disturber of Miss Brandt's peace of mind had vanished, she added, "I have one hobby—horseback riding." The pun was probably not intentional, for Miss Brandt could have done better if she had tried. "I used to ride every morning, but I have not had time for it yet in New York." She unpinned her white veil as she spoke and pulled off her white gloves to accept a glass of water.

"In the Avenue des Acacias I ride. That is at home in Paris." She spoke the last words as feelingly as if they were from Charpentier's opera. "I love Paris." A sort of fatalistic reverence sounded in her voice. "It isn't any one favorite spot, and it isn't Paris only. The country around Paris is very beautiful—Versailles, Vincennes and the Bois de Boulogne. The Bois is like Central Park, only more natural." Probably to Miss Brandt the Bois is more beautiful, although it has nothing to compare with the American elms. Certainly, the Parisians who use the Bois take far better care of it than New Yorkers take of Central Park.

"The Paris that the Americans see is not the real Paris, because nobody stays in the city after July 15. Not a soul cares to live there during the American season. And no wonder. The Cook's tour flood the streets with twanging voices, and people who talk about going to see the pictures in the Louvre and the cascade in the Bois de Boulogne. Of course, the Parisians say, 'Voulez, cest Americain!' and get away as fast as they can. English is not an ugly language, but Americans simply don't know how to use their voices."

To a musician, a sharp voice is as painful as salt on a cut. Unfortunately one can corroborate Miss Brandt's criticism by listening to talk on the street, in the office, or at the table. Perhaps we can't construct conversation as melodious as lines of Keats, but we are reprehensively careless with our larynxes.

"Americans assemble at the American Express Office. You will see everybody you know if you wait there long enough. Anybody who goes to Paris and fails to meet Sir William Dodsorth might just as well die. Sir William knows everybody and everything. He can tell you where to buy a petticoat or an aeroplane. There is absolutely no limit to his information."

"Another thing a woman notices is the French evening gowns. They are peerless. Parisian clothes are always startling." Some philosopher once advanced the theory that the person, rather than the clothes, should startle, but he was not affiliated with the dressmaker's union. "When it comes to tailor-made gowns, the American is the neatest woman on earth. A French designer always adds little buttons and frills." Miss Brandt pointed to the bits of lace on her own dress.

"Guten morgen. Wie gehts?" Miss Brandt nodded cheerfully to another musical person who rambled into the narrow room. "Ah, merci. Une lettre de ma mère," as she received an envelope with a foreign stamp and put it in her black handbag. "Wir können nichts thun bei uns," she continued earnestly.

This colloquy ended, she went on: "Since my arrival I have been to the theatre in New York enough to find out that the American taste in music is improving. I believe that is due to Mr. Hammerstein. He has educated the public; he has made the public appreciate real music. As a result it shows in every musical production in the city. Viewed in that light the debt to Mr. Hammerstein is immeasurable. It was partly my admiration for Mr. Hammerstein that made me accept his offer this year." Miss Brandt's voice left no doubt of her sincerity. We should be willing to have her believe much worse things of Mr. Hammerstein if the belief would keep her here any longer.

One of the men infesting the room broke in with a question. "Nichts," answered Miss Brandt with decisive clarity.

"I am going to insure myself against lunacy,"

JOHN WESTLEY.



The Upstart, in its brief career at Maxine Elliott's Theatre, was sufficiently long-lived to prove over again that John Westley is one of the best of the younger leading men. Mr. Westley has come to the front with rapid strides within the last few years, gaining a large following of admiring friends. He believes in working for what he gets. When other actors in the Summer are lounging about country homes or automobiling through Europe, Mr. Westley is improving his work with stock engagements. For the past few seasons he has spent the Summer in stock work in Hartford.

she said. "Everybody is in such a terrible hurry in New York that I get all balled up. Half the time I don't know what language I am speaking. I was born in Germany. I live in France, and I have spoken English since I was twelve, so they are all at my tongue's end. New York is such a busy place that I feel as if I had to do three things at once to keep up."

Consonant with her word, the last glimpse of Miss Brandt showed her running across the lobby of the Manhattan Opera House, perhaps in pursuit of breakfast. She is an adaptable person; she has the German frankness, the French polish and the American frankness. Behind it all she has a strong, well-balanced character that is her own. Her opinions, although established, are not narrow. All men and most women might admire this breadth of mind, just as they must approve of Miss Brandt.

A SLIGHT MISUNDERSTANDING.

Wandering in pensive mood, down a lane that led to "the sounding sea," I plucked a few sprays of forget-me-not—sweet flower, faint and frail and of palest to deepest blue.

Presently I encountered a road-mender, who thus addressed me:

"What be them?"

"Forget-me-nots," I answered.

"They be a weed, be they not?" he queried, leaning on his rake.

"I suppose you would call them that," was my reply.

"What be they good for, then?" he went on, with a pitying smile.

"Nothing," I responded, briefly.

"Aha!" he exclaimed, almost triumphantly. "Aha!" said he again. "Then why don't you throw them away?"

This rustic logic so staggered me that all I could answer was this: "Because they are good for nothing."

With this somewhat enigmatic response I left him.

ROBERT STODART.

CHARLES FROHMAN'S SUGGESTION.

Convinced that the pulpit is more or less of a failure in preserving safe and sane Sundays, Charles Frohman has come forward with a suggestion. His practice has shown that Mr. Frohman has hitherto been opposed to Sunday performances in the theatres even in cities that permit them. Now, however, that the churches have evinced their inability to find proper work for idle hands on Sunday, Mr. Frohman proposes to give such ethical and moral plays as shall be approved by a board appointed by the Governor. He argues that Shaw, Galsworthy, and Barker would attract crowds on the Sabbath; hence, he is going to ask the Legislature to modify the statutes to permit performances.

GEORGETTE LEBLANC,
The Artist Wife of Maeterlinck, a Woman of Rare Intellect
and Charm, and an Ideal Helpmate



Apeda Studios, N. Y.

Of Georgette Leblanc, the actress wife of Maeterlinck, Alfred Sutro recently wrote: "She is a woman of rare intellect and charm, with a touch of genius herself, and she has been the ideal helpmate to her poet husband. There are traces of her in the stately Agiavaine, in Vanna, Joysele. Through the pages of 'Wisdom and Destiny,' a book that posterity, it may be, shall yet proclaim his masterpiece, there moves a woman's figure that his friends do not fail to identify, even without the aid of the beautiful dedication. Madame Maeterlinck has stood between him and the jarring world, kept the yelling 'market' at bay, and inspired him where inspiration was needed. She, perhaps, like the exquisite figure of Light in the play, has known where to look for the blue bird of happiness."

She is a woman of great talent, and has been of great assistance to Maeterlinck in staging his plays. The poet absolutely refuses to see them until they reach the dress rehearsal stage. In fact, the only play he ever saw before the premiere was *The Blue Bird*.

In a letter recently received in New York, Mlle. Leblanc discusses the fairy drama, and declares that her husband was not at all serious when he first undertook to write it.

"We were at that time living in a picturesque little village close to the Abbey St. Wandrille, and it was there he began writing the play—*'pour s'amuser.'*" she wrote. "We never saw *The Blue Bird* presented, however, until the dress rehearsal at the Haymarket Theatre, London, where Mr. Trench was putting it on, and this in spite of its great success in Russia. It was, as you know, first presented in Moscow and St. Petersburg, and after that quite generally throughout the country. I have given some recitals of the play in Belgium and elsewhere, and they met with success. When I recited the scene in the Kingdom of the Future, showing the child lovers kneeling at the feet of Father Time and imploring him not to part them, the emotion of my Belgian audience arose to such a height that I myself was almost moved to tears."

MAURICE MAETERLINCK.

Characteristics of the Belgian Genius Whose Literary and Dramatic Fame is Universal.

Maeterlinck was twenty-seven years old when Octave Mirbeau so highly praised his *La Princesse Maleine* that he became famous in a night. Maeterlinck and a friend had actually printed the play with their own hands, the poet turning the crank of the press. The entire edition was twenty-five copies, one of which came into the possession of Mirbeau, who wrote three columns of ecstasy in the Paris *Figaro*. No one was more astonished than Maeterlinck's own friends in Ghent. They had heard rumors that he "wrote things," but were not sure whether they were good or bad. This was in 1889, and he was then living in Paris, where his friends were few. He never

frequented the cafes, where literary folk gathered, but hung about the quays and haunted book stalls, or rode his wheel in the open country.

When *Pelleas et Melisande* was produced by Lugne-Poe and Camille Maclair, the producers had extreme difficulty in inducing Maeterlinck to attend a rehearsal, as he was interested in other matters at the time. Prior to this presentation there had been *La Mort de Tintagiles*, *Intérieur*, *Alladine et Palomides*, *L'Intruse*, and *Les Avenges*. They caused the poet's admirers to proclaim the writer the founder of a new drama. All this time Maeterlinck went quietly about his business and mastered the English of Chaucer, Meredith, the Elizabethans, Ford, Ruyshoeck, and Novella, always steeping himself in mysticism. This resulted in *The Treasure of the Humble, Wisdom and Destiny*, *The Life of the Bee*, and other essays. All added to his fame. More plays and essays were *Joyselle*, *Monna Vanna*, *Ariane*, *The Buried Temple*, *The Double Garden*, *Life and Flowers*, and *The Blue Bird*. The remarkable part of it was that Maeterlinck never seemed to work.

He abhorred rehearsals, but after much perseverance Herbert Trench, who produced *The Blue Bird* at the Haymarket Theatre, London, induced the author to witness the final rehearsal of the play. During the action he sat quietly in an obscure corner of the theatre, never speaking, but an intense and interested spectator. On the opening night he went placidly to sleep by the fire at the house of a friend, and it was necessary to wake him near midnight to tell him that London had enthusiastically acclaimed his *Blue Bird*. This incident is typical of Maeterlinck. He is never disturbed by blame or praise and is rarely aroused in any way. He is tall, burly, blue-eyed and possesses a shock of silver gray hair. When he smiles he looks no more than a boy of twenty. He is an athlete, fencer and motor cyclist, and is extremely fond of out-of-doors. He is also a fisherman and a lover of dogs.

James Huneker has called Maeterlinck the Belgian Emerson. He has also been called the Belgian Shakespeare. The poet has been described as an artist-philosopher, similar to Ibsen and George Bernard Shaw. He does not trust, however, to action to reveal the symbolic lesson of his dramas or to carry his message, as did Ibsen, but, like Shaw, he expounds his aims in essays.

Into a spiritual sensitiveness Maeterlinck in his later dramas weaves the ideas of destiny, the unknown determining force of life. He gives no detailed scheme of predestination save in the simple symbol of *The Blue Bird*. Destiny, for Maeterlinck, is eminent and closely related to the will and personal power. Our destinies are to be guided and controlled by wisdom, which is love, truth and justice. Maeterlinck is progressive, both as a fatalist and as a mystic. He holds that destiny is constantly being conquered by individualism, by science, by invention and by every addition to human power. This is the philosophy which is behind his dramas. *The Blue Bird* synthesizes Maeterlinck's ideas of destiny in a fairy play of intense charm.

In England alone ten editions of *The Blue Bird* were issued between March 25, 1909, and 1910. They were sold at 1 shilling net. *The Blue Bird* has made the Moscow *There des Arts* one of the most profitable playhouses in Russia. Prior to the presentation of the play the house lost money, but was supported by the subsidies of a few wealthy men. The play ran for over a year in Moscow and is still running at the Haymarket, London, where it was produced Dec. 16 last. It is expected that within the next two years the play will belt the globe. In London it will be revived annually for many years.

PILAR MORIN.



GLADYS HULETTE.



Gladys Hulette will play the role of Mytyl in *The Blue Bird*. Miss Hulette first came to notice when she appeared in De Wolfe Hopper's revival of *Wang*. Her performance brought her to the attention of Madame Bertha Kalich, who was then rehearsing *The Kreutzer Sonata*, and the child was engaged for the boy's part of David. Her work in this attracted considerable attention. The following season she appeared with Madame Kalich in *Sapho* and *Phaedra* and the same year played Ivan in *The Doll's House* with Madame Nasimova. During the last two years she has been with Henry Miller. Miss Hulette is a Brooklyn girl and the daughter of Mrs. Frances I. Hulette.

ANOTHER ALL-STAR REVIVAL.

William A. Brady, Ltd., who have already made all-star revivals of *The Mikado* and *Jim the Penman*, made a similar production of Victorien Sardou's drama, *Diplomacy*, at Maxine Elliott's Theatre last night. In the cast are Charles Richman, Charles Cherry, Theodore Roberts, Milton Sills, Ellington Pinto, Frederick Emsalton, Florence Roberts, Crystal Herne, Sarah Cowell Le Moyne, Marion Balton and Jewel Power. The revival will be for three weeks only. Mr. Brady had announced a revival of Oscar Wilde's *The Importance of Being Earnest*, but the interference of Charles Frohman, who owns the American rights to Wilde's play, prevented the revival of that play for which *Diplomacy* was immediately substituted. It is said that the players in *Diplomacy* will form the nucleus of a permanent stock company which will play in New York, Boston, Chicago, Philadelphia and Brooklyn only. This company will make a new production in New York every few weeks.

RICHARD BENNETT WITH LIEBLERS.

Charles Frohman has entered into an arrangement with Liebler and Company whereby Richard Bennett comes under the management of the latter firm for a term of years. Mr. Bennett, about the beginning of the new year, will become a Liebler star in a comedy-drama now being written for him. Meantime, and until the new play is ready, he will appear as William Lake, the hero in *The Deep Purple*, the new Paul Armstrong-Wilson Misaner collaboration. This practically completes the cast of *The Deep Purple*, which includes Jameson Lee Finney, Emmett Corrigan, W. J. Ferguson and Ada Dwyer.

MRS. DAMON LYON ILL.

Mrs. Damon Lyon was taken ill in the White Mountains and was removed to the New York Hospital last week, where she was operated on for internal abscesses. Mrs. Lyon is doing nicely.

GOSSIP & ACTORS MANAGERS & EVENTS

ABOUT

Herbert Irving Ingraham, the song writer whose death occurred recently, left his estate, worth \$5,000, to his widow.

In support of Della M. Clarke in *The White Squaw* will be Edna Brothers, Berrie Parker, John H. Kellard, Edwin Moreland, William F. Kohman, and Minnie Price.

William Gillette's season in repertory opens in Rochester Oct. 13. He will have six of his past successes.

Henry Vogel will appear in *Henry W. Savage: The Little Damoisi*, playing Papa Varnish.

Bonnie Watson closed a successful summer stock engagement at Columbus, O., and has been re-engaged for *A Gentleman from Mississippi* this season.

Daniel Lawlor has been engaged for the role of Dave Tracy in *The Turning Point*, which opens in New London, Conn., Sept. 12.

Theodore A. Liebler, Jr., of the Liebler Company, is managing editor of the *Patriot*, a publication issued by the literary colony of Riverside, Conn., in connection with a bazaar for a local charity. *Dora de Philomena*, late prima donna of Madame Butterfield and formerly of the Tollefson Trio, participated in the musicale.

The Little Damoisi opened in Washington Monday night. In the cast are Edward May, Cyril Leighton, George Graham, Anna Lucy, Harry Child, and May Buckley.

Will H. Fields and La Adelia have a sketch this season called *The Janitor and the Maid*.

Priscilla Morrison has been engaged as general director for A. H. Woods' productions. At present he is rehearsing in the morning W. J. Hurbut's play, *New York*, and in the afternoon *The Other Woman*, with Blanche Walsh.

Pearl E. Abbott has returned to town from the Coast, where she closed a long and successful season in vaudeville. She is considering several offers for the legitimate stage.

Florence Minier, who underwent an operation for appendicitis Aug. 25, left the hospital at Shreveport, La., on Sept. 3. The Minier, Otto and Minier Trio will resume their tour over the Billy Ellwood Circuit on Sept. 18.

Pearl E. Abbott, the beauty prize winner of St. Paul, Minn., returned to town last week after closing a successful vaudeville tour on the Pacific Coast. Miss Abbott was considering several offers for the legitimate stage, but negotiations were called off by her acceptance of Ed Blondell's offer for *The Lost Boy*.

George D. Baker, of Baker and Castle, managers of Graustark, in the Bishop's Carriage and several other successful productions, left for New Orleans, La., last week for a fortnight's stay. He will open the second season's opening of Graustark at the Crescent Sept. 11, and is also attending to the early production of his most recent play, *A Rogue's Honor*, in which Paul Caseneuve will star and which will have its premiere at the Tulane Sept. 19.

Yosel, Mascagni's new light grand opera, will open at the New Theatre Nov. 14.

Edward Seldene Powell, of *The Bachelor's Baby*, and Mrs. Ada McKee Bates were married in Middletown, Conn., Sept. 9.

Eddie Gorman has been engaged for the role of Dick with The Dollar Mark company, which opened for a run at the Illinois Theatre, Chicago, Ill., Sept. 12.

James P. Houston and Earle Elverson, both members of the Helen Aubrey company, were married Aug. 18 in Springfield, Mo., by the Rev. J. M. Sheridan. The whole company were present at the ceremony.

A daughter was born Sept. 6 to Mr. and Mrs. Harry A. Thomas in Phillipsburg, N. J. Mr. Thomas is assistant stage manager of the Neuemyer Vaudeville House in Easton, Pa.

Walter Hubbell is to open his fifth season as Aguilin, Last of the Montezumas, in *A Royal Slave*, by Clarence Bennett, supported by Mary Asquith as the Countess, at Atlantic Highlands, N. J., Sept. 22, under the management of J. M. Jacobs.

Richard Lambert, general press representative for John Cort, left for Chicago yesterday to spread the news of the coming of Charles Klein's *The Gamblers* at the Lyric Theatre in that city on Sept. 25. He will return to New York in two weeks.

Charles Balsor, last year at the New Theatre, will have a role in *The Deep Purple*.

E. E. Pidgeon, formerly press representative for William Morris, has brought suit upon William Morris, Inc., to recover \$925 back salary.

The Edward Russell Stock company, which has had a successful engagement in the northern Michigan Summer resorts, closes Sept. 17 and opens in permanent stock in Dayton, O., for an indefinite run. W. G. Campbell has surrounded Mr. Russell with a very strong company.

Mr. and Mrs. Harry Leighton, after having spent the summer in Chicago, returned to New York Aug. 15 only long enough to

break up their home. They are now on their way to the Coast with John Mason in *The Witching Hour*.

Harry Farnham is managing *The Millionaire Kid*.

Jimmie Green is in Chicago organizing a musical stock company for Jacksonville, Fla.

W. F. Kelley opened a company in St. Louis, in which Blanche Bashton is featured, at Benton Harbor, Mich., Sept. 5.

"Just Like an Actress" is the title of a new theatrical serial, written by Marie B. Schrader, which will begin in the October *Cavalier*, one of the Munsey fiction magazines. Although the story is not founded on fact, the characteristics of its heroine are so common to the profession that many will doubtless believe it is. How Basel Stein owned her sudden rise to an accident, the part played by a dramatic critic in her

son and Gracie May have been to their home in Salt Lake City, Utah, for a vacation, but rejoin the company at Sedalia, Mo.

Rowland and Gaskill have a Port of Missing Men company on the Stair and Haylin time and opened a second company at Joliet, Ill., Sept. 3. The same firm has *The House of a Thousand Candles*, which opened Sept. 3, near Chicago.

Harry Kendall, who has a part in *Mario Tempest's company*, under Charles Probst's management, returned on the Oceanic last week after a short stay in England.

James McDuff, after spending a three weeks' vacation at Narragansett Bay, will join Rose Melville Sept. 10, to play Pa Hopkins, opening in Detroit.

The benefit held at the Nassau Hotel, Long Beach, Saturday evening, Sept. 3, for the Volunteer Fire Department of Long

son. When George C. Tyler, managing director for the firm, was in London, he saw Sir Herbert and pointed out the advantages of such an engagement, but negotiations looking to this end have not yet been completed.

Orville Harrold, the young tenor, protégé of Oscar Hammerstein and pupil of Oscar Seeger, will sing the principal tenor role in the new Herbert-Johnson comic opera, *Naughty Marietta*. The cast will include Emma Trentini, Madame Duchene, George Martindale, Kate Elinor, and Harry Cooper.

Jack Glines is managing Hal Reid in *The Kentuckian*. Rose Cameron is the leading woman.

Cecil De Mille has started rehearsals for two of his early productions this season. Joe Welch in *The Land of the Free*, an Italian dialect comedy dealing with one of the vital questions of the day, by William C. De Mille, and *The Stampede*, an American drama from his own pen. Both plays will be seen in this city later on.

Emma Trentini, who will sing the leading role in the Victor Herbert-Rida Johnson Young operetta, *Naughty Marietta*, arrived from Europe on the *Deutschland* Sept. 6.

Cliff B. Nelson is playing Skeenicks in *Our New Minister* this season, under management of Harry Doel Parker, and making a host of new friends.

Allan Kelly and Nellie Granville have been re-engaged for the character work with the Frank E. Long company.

Powers, the hypnotist, will head his own road attraction, opening in New England about Oct. 1. Bert B. Perkins, formerly connected with the Mutual Vaudeville and Amusement Company, Inc., is promoting this attraction and will personally conduct the tour.

G. K. Higinbotham, long known for his vaudeville act called Phroso, will enter the amusement field again as publicity promoter of the Orpheum Theatre, Kansas City. Mr. Higinbotham has been working as advertising agent for the Schmetzter Arms Company.

Col L. Uhl and Dolce Melrose are with H. E. Pierce's production of *The Squaw Man*, playing Big Bill and Lady Elizabeth, respectively.

Ralph Kellard, last season leading man of the stock company at the Shubert Theatre, Milwaukee, Wis., has just returned to New York, after spending the Summer at William Courtenay's Summer home, The Ranch, at Athol, Mass. Mr. Kellard has fully recovered from the automobile accident which he, Mr. Courtenay, and Harry Redding, of the Faversham company, recently sustained at Northfield, Mass.

At Overbrook Manor, Westwood, N. J., on Labor Day, the Westwood Council, Royal Arcanum, presented an amateur Wild West show. It is said to have been a thrilling, though not a sanguinary, performance.

The *Regalante*, heavily freighted with the Metropolitan Opera company, arrived at Vera Cruz thirty-six hours late, owing to storms that have been sweeping the Gulf.

Hans, the Fluteplayer, will open at the Manhattan Opera House on Sept. 19, one week later than previously announced. Robert Maitland, the English baritone, arrived on the *Celtic* to join the cast.

Naughty Marietta, an opera by Rida Johnson Young and Victor Herbert, will be produced at the Manhattan Opera House on Oct. 17. The star of the performance, Edna Trentini, arrived on the *Deutschland*.

A road company of Alias Jimmy Valentine will be organized by the Lieblers so the original company can remain in New York.

The Shuberts have engaged Stella Hammerstein for *Keeling Up Appearances*, a new comedy by Butler Davenport.

The Three Twins company has a new musical director in Charles E. Candee, Jr., the composer of numerous orchestrations and musical compositions. Mr. Candee is a graduate of the New England Conservatory of Music, and he rounded out his musical education with a two years' course at the Leipzig, Germany, Conservatory.

Carl Lamont has joined F. A. Wade's *The Isle of Spice* as musical director. The musical comedy will play only the West, going to the Coast.

William Stuart, who has been playing the leading juvenile roles with the Poli Summer Stock company at Springfield, Mass., since May 2, will close with that organization Sept. 17 and will open at the Fifth Avenue Theatre the following Sunday in support of Mr. and Mrs. James R. McCann in their vaudeville playlet, *Uncle Charles of Charleston*. Mr. Stuart's engagement with the act will be for three weeks. He will play his old part.

Josephine Clairmont, in Ulric Collins' comedy sketch, *The Pantaloons Skirt*, is meeting with success on the United time.

Edwin Mordant has leased his versions of *Under Two Flags* and *Faust*, through the Stock Producing Managers' Association, for production by the Castle Square Stock company, Boston, and Orpheum Players, Philadelphia.



G. Moses & Son, New Orleans, La.

H. PERCY MELDON.

H. Percy Meldon, who has for years been known as a director of stock companies, and who has in that capacity had wide experience in staging plays, has re-

tired from that phase of theatrical life. He has established himself in New York as a producing director, with his office at 1402 Broadway.

career, what he did for her and what she did to him—all this is set forth very realistically in the story, which incidentally will lay bare up-to-date press-agent methods in the players' world.

The *Love Pirate*, owned by Duggan and Caddell, opened the season Sept. 5 at Lincoln, Ill. Sam Carleton is ahead of the show.

Mike Le Brun will head an opera company, known as Grand Opera in English, which Fritz Huttman is organizing in Chicago.

Grace Barton has been engaged by Lew Fields for the Western Midnight Bona company.

The Louise Hutchinson company is now playing the Bell-Oeldorf-Ballard Circuit. It will close in Springfield, Miss., Sept. 24, and reopen Oct. 1 in stock. Miss Hutchinson

was a great success financially and socially. Among those who appeared were Andrew Mack, Minnie Seligman, William Bramwell, Lily Cartwright, Harry Williams, and Franko's Orchestra.

Charles E. Bloomer, who has been touring the Cape Cod Summer resorts with his entertainment, called *Sense and Nonsense*, closed his season at the Cotocheset Casino on Friday evening, Sept. 2.

The vaudeville team of Murphy and Magie have dissolved partnership, and Jack E. Magie is now rehearsing a production for vaudeville that deals with the labor question. It is called *The Strikebreaker*, and will enlist the services of 23 people, with two sets of special scenery.

Lieber and Company deny the report that contracts have been signed whereby Sir Herbert Tree is to come under their management for an American tour this sea-



John Drew

Jane Laurel
Shay Thorndike

Mary Boland

Morton Schau
Harold Sheri

Lafayette Irving

A SCENE FROM THE NEW COMEDY, SMITH, AT THE EMPIRE

Smith Announces the Death of Mrs. Rosenberg's Baby

THE THEATRICAL SITUATION.

Marc Klaw Leaves for the West—New Interests

Acquired by John Cort.

In accordance with plans outlined at a conference held several weeks ago between Charles Frohman and Klaw and Erlanger, Marc Klaw left New York on Saturday afternoon for a trip through the entire Northwest. This is in furtherance of their policy to jointly operate theatres themselves in that section of the country. It is Mr. Klaw's intention during this trip to consummate arrangements already made for the completion of theatres in Seattle, Spokane, Tacoma, Portland, Victoria, and Vancouver. Other points in the West and Northwest will be visited by him before returning to New York. It is said that while more than one hundred of the higher class stars and plays will not be seen in the Northwest territory this year, the facilities which will be offered next season in the Northwest and West will give that territory the most brilliant year theatrically in its history.

John Cort has signed contracts whereby he obtains control of the Broadway Theatre and the Tabor Grand Opera House, Denver, Colo., for a period of ten years, from Peter McCourt, who has for many years been in possession of those theatres. The arrangement also gives Mr. Cort control of the bookings of the theatres which go to form the Silver Circuit, including the Grand Opera House, Pueblo; the Opera House, Colorado Springs; the Victor Theatre, Victor; the Elk Theatre, Leadville; the Park Opera House, Grand Junction; the Curran Opera House, Boulder, and about ten other theatres in Colorado; the Capital Theatre, Cheyenne, Wyo.; the Opera House, Laramie, Wyo.; the Union Opera House, Rock Springs, Wyo.; the Rawlins Opera House, Rawlins, Wyo. These theatres will be added to those comprising the circuit known as the Northwestern Theatrical Association, of which Mr. Cort is general manager, bringing the total number of houses under his control to approximately 250, all of which will be conducted according to the rules of the National Theatre Owners' Associa-

tion, of which Mr. Cort is president. With the exception of the Mason Opera House, Los Angeles, Cal.; the Salt Lake Theatre, Salt Lake City, U., and the Columbia Theatre, in San Francisco, Cal., John Cort now controls all the theatres playing traveling companies in North Dakota, from Jamestown west; Montana, Washington, British Columbia, Oregon, California, New Mexico, Nevada, Idaho, Utah, Wyoming, and Colorado. In addition he has theatrical holdings in Iowa and Illinois, affecting twenty-two theatres.

JULIAN EDWARDS DEAD.

Julian Edwards died at his home in Yonkers, N. Y., on Sept. 5, after an illness of some months. From his birth, on Dec. 11, 1855, in Manchester, England, until 1888, he remained in that country. After finishing his education in the Manchester schools he studied music under Sir Herbert Oakeley at Edinburgh and Sir George McFarren at London. In 1888 he became a citizen of the United States and in the following year married Philippine Siegle.

Edwards composed several grand operas that were well received: Victorian, based on Longfellow's Spanish Student; King Rene's Daughter, a lyrical opera from Henrik Hertz's play; Elflælla, and Corinne. Four sacred cantatas, The Redeemer, Lazarus, Mary Magdalene, and Lord of Light and Love, and music for several plays like Quo Vadis, On a Balcony, The Land of Heart's Desire, In the Palace of the King, besides a collection of songs, Sunlight and Shadow, were from his pen. His popularity, however, came chiefly from his comic operas, composed usually to Stanislaus Stange's librettos. They include Friend Fritz, Madeline, Jupiter, The Goddess of Truth, Brian Boru, When Johnny Comes Marching Home, Princess Chic, Wedding Day, The Jolly Musketeer, Dolly Varden, Love's Lottery, The Belle of London Town, The Girl and the Governor, The Gay Musician, The Motor Girl, The Girl and the Wizard, The Gentleman from France, and The Maid of Plymouth.

The funeral was held in Yonkers, the

Rev. Charles A. Ashmead, of St. Mark's Episcopal Church, Tarrytown, officiating. The bearers were Eugene Gerbereux, E. A. Verbeck, William H. Barker, G. Howard Harmon, Charles G. Trautwein, Washburn W. Taylor, John K. Lovell, and George N. Righy.

THE ACTORS' UNION.

At the annual election of the Actors' Union a board of directors of Chicago Local, No. 4, consisting of fifteen members, was elected. This action was taken in response to advices from the central body. The Board of Directors elected consists of: John Nemo, T. P. Quinn, John Budisileni, Dick Fan, Frank Blair, Tom Dalton, Andy Adams, Frank Potts, Syd Allen, Pat Dalton, Harvey Bandar, Charles Lane, Nat Frane, Ben Imhoff, and Ed Berto. John Nemo was elected delegate to the twenty-eighth annual convention of the Illinois Federation of Labor. He will demand that all trade union organizations will recognize only the label of the Actors' International Union at all theatres of Illinois.

PROSPECTIVE OPENINGS.

Sept. 19 will mark the opening of several new plays at local theatres, including Con and Co. at the Nazimova, Helen Ware in The Deserters at the Hudson, Get Rich Quick Wallingford at the Gaiety, Decorating Clementine at the Lyceum and Hans the Fluteplayer at the Manhattan Opera House. On the same date Max Figman in Mary Jane's Pa will come to the West End. Is Matrimony a Failure? will replace Bobby Burnit at the Republic. The Third Degree will return to the City Theatre and J. E. Dodson in The House Next Door will be seen again at the Grand Opera House. On Sept. 21 Sam Bernard will introduce his new musical play, He Came from Milwaukee, at the Casino, and Sept. 22 Henrietta Crosman will come to the Garrick in Percy Mackaye's Anti-Matrimony. The Circle, which has been a moving picture and vaudeville house, will return to the legitimate on Oct. 8, with The Chocolate Soldier. Like the West End

it will be a week stand and will be a Shubert house.

JULES MURRY BANKRUPT.

A petition in bankruptcy, with liabilities of \$20,046 and nominal assets of \$5,874, was filed Sept. 8 by Jules Murry, formerly a theatrical manager, now Daniel V. Arthur's general manager. Mr. Murry's assets include scenery, costumes, properties and printing for the various companies which he backed, also uncollected debts. The creditors are Commercial Trust Company of New York, \$10,300 on notes; the Courier Company of Buffalo, \$7,584 for printing; the Metropolitan Printing Company, \$1,404; the Carey Lithographing Company, \$1,190; the Detroit Free Press Printing Company, \$680; the Winterburn Show Printing Company, \$705; the White Studios, \$454; royalties due to H. B. Harris, \$1,674 for Classmates; Paul Armstrong and Winchell Smith, \$345 for Via Wireless; Charles Frohman, \$682 for Fluffy Ruffles, disputed; Daniel Frohman, \$62 for Boys of Company B, and the American Play Company, \$198 for Bean Brummel.

STOCK AT PLAZA.

When the Plaza Music Hall opens next Monday William Morris will install a stock company in place of the usual vaudeville. The company will be known as the Vale Stock company. The first production will be The Blue Mouse, to be followed by Salomy Jane, The Warrens of Virginia, The Fighting Hope, The Lion and the Mouse, Merely Mary Ann, Such a Little Queen, The Regeneration, and The Servant in the House. In the cast will be Louise Vale, who has headed the Dauphin Stock company in New Orleans; Frederick Sumner, Ed M. Kimball, George J. Morgan, John Flemming, Jack Daley, Harvey Gilmore, Joseph Mann, John Roche, Louise Wolfe, Camille Crume, and Jeannette McKee. Ted Marks will manage the house. Sunday afternoon and evening will be devoted to vaudeville.

THE NEWS OF PARIS

Concessions to English-Speaking Tourists—Melba Signs an American Tenor—Prodigious Energy of Bernhardt—A Posthumous Play by Henry Becque—American Vaudeville Artists.

now being given in the vaudeville houses and the gardens. The Olympia, renovated and redecorated, and with an attractive bill, has just reopened. Redford and Winchester, comic jugglers, are making a hit with their act.

General Lavine, also a comic juggler, is a headliner at the Marigny. Finishing his engagement there he will tour Germany. Lillian Herlein is singing at the Marigny, Kitty Lord is at the Ambassadeurs, and Marabini, the ice sculptor, is at the Folies Marigny. Marabini, too, is scheduled for a German tour in the fall. Attractions of uncommon merit have been drawing crowds to Luna Park, despite unseasonable chilly weather.

The H. B. Marinelli agency has booked English and American attractions which promise a genuine Anglo-Saxon invasion of the Continent in the near future. Latell, the animal imitator, who was in Paris in May, is now doing his turn in Vienna. Rinaldo, the eccentric violinist, who was at the Folies Marigny a short time ago, is touring England. De Coe, equilibrist, is due in Paris late this month.

Collins and Hart, eccentrics, and Rajah, oriental dancer, are at the Wintergarten, Berlin. Mosher, Haye and Mosher, comic cyclists; De Witt, Burns and Torrence, eccentrics, and Mazus and Matsette, with their comic act, are all at the Circus Carré, Amsterdam. The Mowatta, jugglers, and the Millman Trio, wire performers, will invade the Continent in September. The Doherty Sisters, American dancers, and the Pantzer troupe of acrobats are drawing well in London.

Rose Lemoine, an English girl who toured the United States in W. J. Brady's *A Man of Honor* a few years ago, and who was at one time with Richard Mansfield in repertoire, is having a disagreeable experience in Paris just now. Coming to Paris from the south of France a few months ago, she met on the train an affable stranger who, she confesses, induced her to submit to his advances. In this city she laid in a generous supply of fashionable gowns and hats—at his invitation, she says—but the wardrobe has not been paid for.

Result—arrest of the actress on a charge of obtaining goods under false pretenses. Miss Lemoine passed three dreary weeks in St. Lazare prison while bail was being obtained for her. The date of her trial is yet to be set.

Among the new plays to be submitted to the reading committees of the Comédie Française in the Autumn is *Les Polichinelles*, by Henry Becque. The announcement is somewhat startling, for Becque has been dead fifteen years. He never finished the play, and not two persons know how much of it he wrote. The name of the man who brought it to completion has not been disclosed.

Whether Becque, who was an extremely touchy man, would approve of the disinterment and the elaboration of the fragments he left seems doubtful. But he neglected to follow the example of Alexandre Dumas fils, who, in his will, absolutely forbade the publication of his literary remains. Other and even greater men would have done well to observe the same rule. The enormous mass of unfinished writings left by Victor Hugo, for instance, every scrap of which has been published, has added little to his fame.

Rodolphe Berger's adaptation of the Claudine stories is to have its premiere at the Moulin Rouge in August. It is of this piece that M. Centanini and Gabriel Astruc have secured the American rights, proposing its production in New York next Winter. The Claudine books include *Claudine at School*, *Claudine in Paris* and *Claudine Married*, and were a sensation when they were brought out by Albert Gauthier-Villars several years ago. Berger, who has made a musical comedy of the combination, is the author of the Waltz *Amoureuse*.

Great-grandmother Sarah Bernhardt continues to set the world an example of extraordinary energy. She motored to Cauterets, in the Pyrenees, from Paris, arriving there on Friday; rehearsed on Saturday; played *La Samaritaine* on Sunday and *Les Bouffons* Tuesday; motored off 250 miles to Cambey to see M. Rostand and back; took an evening off to see other people act in Cauterets Ca-

sino, then motored back to Paris, about 600 miles.

Ragina Badet, the famous première danseuse of the Opera Comique, is giving a "musical poem," *The Secret of Myrto*, at the Palace Theatre, in London, this month.

Dr. Pierre Bonnier, of Paris, has discovered a boon for actors and actresses. It is a cure for stage fright. All they need to give is a portion of their noses. Dr. Bonnier has observed that stage fright is due to contractions of the diaphragm. Now the muscles of the diaphragm are somehow connected with a facial nerve which runs up through the nose.

The remedy, therefore, is obvious. You have the nerve in question burned out of your nose and ever after you will be as bold as brass before the footlights. Incidentally the removal of the nerve also cures neuralgia. But Dr. Bonnier does not say whether it may not spoil one's nose. That would be a heavy price for some actors and actresses to pay, but there are some, on the other hand, whose noses might look even better without the facial nerve than with it. But who wants to experiment?

SHELL

ADELE RITCHIE ENJOINED.

Adèle Ritchie, who has been appearing in vaudeville, has been enjoined on an order issued by Judge Chatfield, of the United States Circuit Court, from singing the ballad, "Ev'ry Little Movement Has a Meaning All Its Own," from Madame Sherry, the new musical production at the New Amsterdam Theatre. The papers were served on Miss Ritchie during the matinee performance at the Fifth Avenue, through Franklin Bien, attorney for Woods, Fraze and Lederer, the complainants, who are the owners of the attraction. The injunction is said to be the first to be procured under the new copyright law, dating from July last. The new law is a Federal statute which provides that an injunction issued in one State covers all the other States and territories.

NEW BRONX THEATRE.

Herbert M. Horkheimer has just concluded a \$600,000 real estate deal whereby he acquires property in the Bronx on which a theatre will be erected. The property is located on the south side of East Tremont Avenue about 156 feet east of Park Avenue, and comprises a total area of 42,175 square feet, being valued at about \$300,000. The theatre will cost from \$200,000 to \$300,000, and will have a seating capacity of about 2,000. There will be entrances on both Tremont and Park Avenues. Work on the new structure will begin at once. It is expected that it will be completed early in 1911, when it will be opened under the sole management of H. M. Horkheimer.

THE GAMBLERS.

Charles Klein's new play, *The Gamblers*, is now in rehearsal with George Nash, who will be featured in the leading role, with Jane Cowl, Charles Stevenson, Edith Barker, William B. Mack, George Backus, Clifford Leigh, Cecil Kingston, Julia Hay, William Postance, Charles Burbridge, and George A. Wright in the cast. The *Gamblers* will have its premiere at the Royal Alexandra Theatre, Toronto, on Oct. 3, then will follow a week each in Buffalo, at the Teck Theatre; Cleveland, at the Colonial; Detroit, at the Garrick, and three nights at the Shubert Theatre, Rochester, and three nights at the Welting Opera House, Syracuse, before its New York presentation at the Maxine Elliott Theatre.

NEW THEATRES.

The opening of the new American Music Hall in Omaha, Neb., Aug. 29, was a social event of much importance in that city. Telegrams of congratulation arrived from many well-known actors, including George M. Cohan, David Warfield, Eddie Foy, Lew Fields, Julian Eltinge, Emma Carus and W. A. Thompson, and they will be framed and hung in the foyer. The theatre has a seating capacity of 1,600.

A new vaudeville house, known as the Juneau, has been established in the Polish section of Milwaukee, Wis. Its opening performances on Sept. 1 were gala occasions.

A NIGHT BANK.

The branch of the Greenwich Bank at Broadway and Forty-fifth Street will remain open hereafter until midnight of each business day for the accommodation of its customers, among whom are many members of the theatrical profession.

HAMMERSTEIN OPERA AGAIN.

Now that Oscar Hammerstein has given up his grand opera activities in the United States he is going to London to continue them in the English metropolis. He will have a new London opera house, costing about \$1,500,000, seating 5,500 persons, and called the London Opera House. French works will predominate in the repertoire, although Italian and German operas will be given. Orville Harrold will be a member of the company. Mr. Hammerstein at the end of his London season may bring his company to this country for a tour of the cities from which he is not barred by the Metropolitan company. New York, Boston, Philadelphia, and Chicago are the cities in which he cannot give grand opera.

DELAMATER AND NORRIS.

A. G. Delamater and William Norris, Inc. attractions for 1910-11 include William Norris in the musical baseball farce, *My Cinderella Girl*; George Barr McCutcheon's *Beverly, Western and Eastern* companies; a dramatization of John Fox, Jr.'s, novel, *The Trail of the Lone Pine*; a dramatization of George Barr McCutcheon's *Truxton King*, and in the Spring a new musical comedy by Harry E. Smith, in which Mr. Norris will appear in the stellar role, entitled *The Happiest Man in Town*.

MANAGER BANKRUPT.

Arthur C. Pell, the theatrical manager, has filed a petition in bankruptcy with liabilities of \$4,272 and no assets. The debts were contracted at Lancaster, Pa., in July last for services of actors and actresses. They include Mildred Warren, Eddythe Clarke, Bernice Mershon, Lionel Hogarth, Boyd Marshall, Jack Leslie, and J. Stewart Thorban.

EXIT THE MANAGER.

Another tragic tragedy developed between Dayton and Pasco, Wash., when the absence of Harry Kennedy, the business-manager of a stock company, became known. He apparently left the train at Walla Walla, taking with him what cash he had; at least, his creditors never saw the money.

CURRENT AMUSEMENTS.

Week ending September 17.

ACADEMY OF MUSIC—Stock co. in Blue Jeans.
ALHAMBRA—Vaudeville.
AMERICAN MUSIC HALL—Vaudeville.
ASTOR—Seven Days—45th week—355 to 362 times.
BELASCO—The Lily—105 times, plus 11 to 18 times.
BIJOU—Maclyn Arbuckle in *Welcome to Our City*—1st week—1 to 8 times.
BROADWAY—The Summer Widowers—15th week—102 to 106 times.
BRONX—Vaudeville.
CASINO—Up and Down Broadway—9th week—61 to 63 times.
CHICAGO—Vaudeville and Moving Pictures.
CITY—These Twins—321 times, plus 8 times.
COLONIAL—Vaudeville.
COLUMBIA—Queens of the Jardin de Paris.
COMEDY—Closed Sept. 10.
CRITERION—The Commuters—5th week—30 to 37 times.
DALY'S—Baby Mine—4th week—25 to 32 times.
EMPIRE—John Drew in *Smith*—2d week—8 to 14 times.
FOURTEENTH STREET—Vaudeville and Pictures.
GAIRTY—The Fortune Hunter—350 times, plus 42 to 49 times.
GARRICK—Love Among the Lions—6th week—31 to 43 times.
GOEBEL—Bebe McCoy in *The Echo*—5th week—25 to 34 times.
GRAND OPERA HOUSE—Girly—97 times, plus 8 times.
HACKETT—Mother—2d week—7 to 14 times.
HERALD SQUARE—Marie Dressler in *Tillie's Nightmare*—71 times, plus 34 to 41 times.
HIPPODROME—The International Cup; The Ballet of Niagara; The Earthquake—2d week.
HUDSON—Closed Sept. 8.
HURTIG AND SEAMON'S—Parisian Widows.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Our Miss Gibbs—3d week—16 to 22 times.
LIBERTY—The Country Boy—3d week—15 to 18 times.
LINEON SQUARE—Vaudeville and Pictures.
LYCEUM—The Brass Bottles—6th week—34 to 49 times.
LYRIC—Madame X—127 times, plus 2d week—10 to 17 times.
MAJESTIC—Vaudeville and Pictures.
MAXINE ELLIOTT'S—Commencing Sept. 13—Diplomacy—7 times.
METROPOLIS—Star and Garter Burlesquers.
MINER'S BOWERY—White's Gaiety Girls.
MINER'S BRONX—Lady Buccaneers Burlesquers.
MINER'S EIGHTH AVENUE—Sam T. Jack's Own.
MURRAY HILL—Marathon Girls Burlesquers.
NAZIMOVAS 39TH ST.—Miss Patsy—3d week—10 to 12 times.
NEW AMSTERDAM—Madame Sherry—3d week—17 to 21 times.
NEW YORK—The Arcadians—221 times, plus 3d week—18 to 24 times.
OLYMPIC—Knickerbocker Burlesquers.
REPUBLIC—Bobby Burnit—4th week—25 to 32 times.
SAVOY—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville.
WALLACK'S—H. B. Warner in *Alias Jimmy Valentine*—165 times, plus 26 to 33 times.
WEST END—De Wolf Hopper in *A Matinee Idol*—69 times, plus 8 times.
YORKVILLE—Vaudeville and Pictures.

At the Theatres

Empire—Smith

Comedy in four acts, by W. Somerset Maugham. Produced on Sept. 5 by Charles Frohman.

Thomas Freeman	John Drew
Herbert Dallas-Baker, K.C.	Morton Selton
Algernon Peppercorn	Hansard Short
Fletcher	Lewis Casson
Mrs. Dallas-Baker	Isabel Irving
Emily Chapman	Sibyl Thorndike
Mrs. Otto Rosenberg	Jane Laurel
Smith	Mary Boland

John Drew is the hardy perennial in the American garden. Year after year he blooms in the centre of a neat circular flower bed, surrounded by other carefully chosen plants, and year after year the same audiences stand around on the lawn, admiring each blossom, praising the total effect, and commenting on the taste of the gardener. As for picking flaws in this season's horticultural exhibit at the Empire, it simply can't be done.

If the English smart set, K. C.'s *et alii*, believed what the dramatists say of them, they would hang their heads in shame. Eutro said it in *The Walls of Jericho*, and now W. Somerset Maugham says it again in *Smith*. In each play the agent of accusation is a returned colonial; this time he comes from his farm in Rhodesia to find for himself a suitable wife in England. Of course he finds a wife—though not with absolute facility—but incidentally he deals out consternation to his sister and her two bridge friends. In *Emily Chapman* Thomas Freeman arouses a desire to live honestly and usefully; to this end she goes into service in Australia. Mrs. Otto Rosenberg, sobered by the death of her baby, deserts her old cronies. Algernon Peppercorn, a complacent poodle dog, ends his devotion to Mrs. Dallas-Baker by announcing his engagement to an American heiress. Abandoned by her companions in idleness, Mrs. Dallas-Baker drags her weak-kneed husband away to lunch at a public restaurant and leaves her primitive brother from Rhodesia to renew his suit to the parlor maid, Mary Smith.

Although billed as a comedy, the striking scenes all are tragic, or at least serious. The climatic moment, when Smith announces the death of Mrs. Otto Rosenberg's baby to the mother at the bridge table, is pure tragedy, and Mrs. Dallas-Baker's frantic search for safety is pitiable beyond words. No one can laugh during the valedictory speeches of Mrs. Rosenberg and Emily Chapman, and the humor of Algy's farewell even is spiked with grimness. In the role of Thomas Freeman, John Drew points all the morals in the play, in a fashion new to John Drew; when he stands with megaphone in hand, the tourists on his wagon can hardly escape noting the platitude aspect of the landscape. There is plenty of comedy, however, especially through the first two acts. Some of it is highly improbable. Tom and Algy keep up a continuous verbal sparring match so personal that it does little credit to either of them. A real bout with fists would have cleared the sultry atmosphere of their acquaintance. Emily Chapman's successful matrimonial angling in the second act tingles too sharply for humor; it is satirical. Algy lavishly strews pearls of cynical wit and caddish wisdom along his path, and Mrs. Dallas-Baker and Emily match him through most of the game. The romance, only a fragment of the affair, receives such commonplace treatment from the cool participants that the audience almost forgets that the plot is romantic.

The acting is charming. Not one of the eight ever gets out of perspective enough to be anything but fascinating. John Drew himself is quite as unconvinced as any one else; his Rhodesian is never crude or rough even in his clashes with Algy. Isabel Irving as Rose Dallas-Baker carried the second role unimpeachably; such refinement, such delicacy, can be no assumption; it is genuine. Sibyl Thorndike had a difficult task to persuade audiences into believing that such a woman as Emily Chapman would voluntarily emigrate to Australia. If she had any weak spot, it was there. Jane Laurel fully occupied the stage through the climax of the action; the tempo of that scene was in her care, and she regulated it correctly. An actress is known as much by what she omits as by what she commits. Mary Boland, by absolutely eliminating the coquette, portrayed the real, sensible Smith that Thomas Freeman wanted, as much as she depicted her by little grammatical inaccuracies. Hansard Short vivified a conventional role not only by his tones, but by his bearing; even his swinging short-gaited walk expressed assurance. Morton Selton's domestically incompetent husband and Lewis Casson's cockney servant were scarcely less admirable in a smaller way.

The first night audience approved of the play and the players. Continuous applause finally called John Drew before the curtain to say thank you for himself and all others concerned. The applause, however, after Jane Laurel's pathetic exit in the third act well nigh annihilated the effect of the acting; certain well meaning persons did not realize that in such a moment silence speaks more eloquently than much smiting of hands.

Smith, although not a new or an original discussion of social vices, is destined to a long run, because it is faultlessly played.

Hackett—Mother.

A drama in four acts, by Jules Eckert Goodman. Produced on Sept. 7, by William A. Brady.

Mrs. Katherine Wetherill	Emma Dunn
William Howard Wetherill	Frederick Perry

Walter Thompson Wetherill	Albert Latscha
James Bingham Wetherill	Arthur Ross
John Walton Wetherill	David Ross
Ardath Wetherill	Minette Barrett
Leonore Wetherill	Marion Chapman
John Rufus Chase	James Brophy
Harry Lake	John Stokes
Elizabeth Terhune	Jane Corcoran
Agatha	Justine Cutting

After the first night of *Mother*, one of the enthusiastic audience averred that she thought the play exquisite, and another declared that it was "as swell a show" as he had ever seen. The quality of the audience that approves of *Mother* and the quality of its approval are sufficiently indicated by the quotations.

Mother is a homely sort of drama, the conflicting forces, being maternal love and satanic wiles. Mrs. Wetherill, the indulgent mother of four sons and two daughters, finally put to rout the chorus girls who had snared her two oldest boys. When these feminine spiders had not only made way with the family estate, but had also dissipated ten thousand dollars that William Wetherill stole for them, they left their victims tangled in the web. The Wetherills reduced themselves to poverty to maintain the family reputation, and then began life over again with a truer comprehension of its meaning.

In the course of the second act, *Mother* remarked that the wavering of her sons seemed to be a judgment upon her for loving them too well. It was not for loving them too well, but too unwisely. Her indulgence was really the root of the growth of evil. Her early training taught William and Walter so much selfishness that they couldn't have been generous if they had wanted to be. In that point lies the logical *non sequitur* of the conclusion. Erring persons regenerate themselves so habitually on the stage that a spectator forgets that things don't happen that way in real life once in a hundred times. If this sounds pessimistic or cynical, a man needs but to observe the wayward blacksheep about him. How many of them ever cleanse a character besmirched with forgery? Even a realization of a mother's love can't spur them up the slippery heights of rectitude.

Why in the name of nonsense the elder daughter voluntarily renounced her lover, who can make lucid? The arcane mysteries of the human mind might really permit such an act, no doubt; but it would ever be a curious—not to say, unnatural—phenomenon.

There is plenty of realism, however, almost photographic in its accuracy. The scenes from family life—the quarrels, the kindnesses, the deceptions—although they don't shake hands with the plot, gave the audience great pleasure, and gave commentators a chance to say that the incidents were typical of domestic America. Certainly they colored and gave reality to the mimic world behind the footlights; they developed the setting without forwarding the action. The test of an episode is its ability to please on its own account. The episodes in *Mother* please because it is easy to imagine oneself an actor in such scenes. At the same time, they are technically excrecent.

The plausibility of the piece is largely due to Emma Dunn's impersonation of *Mother*. In her performance she shows the height and the depth of maternal affection, the unwavering faith and loyalty, the blind determination and strength to fight her children's battles. The more her boys wounded her the more she loved them. In voice and walk, in manners and mannerisms she was the mother that every man pictures, patient in sorrow, contained in anguish, sweet in humor and inexhaustible in love.

No one else can be mentioned in the same breath with Miss Dunn. Albert Latscha and Jane Corcoran, however, gave the next most vivid portrayals of a peevish youth and a mercenary actress—perhaps too peevish and too mercenary, but at least comprehensible. In the more difficult role of the chief sinner, Frederick Perry played with increasing impressiveness; still, he never left the conviction that William Wetherill would remain long on the mourner's bench, or even in the fold. The twins and their fraternal fights were excellent. Even aside from most unfortunate voices, Minette Barrett and Marion Chapman left much to be desired. Ardath's hesitant altruism was absurd, anyway. It would be interesting to know what woman's college cultivates such an accent as Leonore Wetherill's; it can't be far from Broadway. Except for an omnipresent smile, John Stokes played Harry Lake acceptably, although he never realized all its possibilities.

Mr. Goodman's play will doubtless appeal deeply enough to a large public to secure it a good run. Still, the author has not extracted all the meat from the nut: the epic of mother love has yet to be written. His Wetherill family is interesting, but is decidedly not typical of present New York society; his *Mother* is not an urban character, splendid as are her manly virtues.

The Hippodrome—The International Cup, The Ballet of Niagara, The Earthquake.

Written and produced by R. H. Burnside, suggested and invented by Arthur Voegelin. Music and lyrics by Manuel Klein, dances by Vincenzo Romeo, scenic effects by Arthur Voegelin, costumes of the ballet designed by Alfredo Edel and executed by Landoiff, costumes of The International Cup by Madame Ziebarth. Produced on Sept. 3 by Lee and J. J. Shubert.

Colonel David Carewe	W. H. Clark
Roy Carowre	Bert Wainwright
Jasper Grantham	George Adams
John Gordon	Edwin A. Clark
Nancy Gordon	Sabry Dorsell
Mrs. Leslie	Mabel Dwight
Will Leslie	Herbert Mansfield
Harvey Denton	Albert Froem
General Giradot	Gordon Sacville
Madame Giradot	Nanette Flack
The Duke of Dulchester	Harry Jackson

Lady Alice Duffshire	Mae Brents
George Gulliver	Nat Harris
Daisy Dashaway	Margaret Townsend
Mathilda Wiggins	Caroline Weir
Sam Wilton	Jack Warren
Ira Harris	J. H. Taylor
Captain Wallace	James H. Adams
Circus Proprietor	Gwynn Edwards
The Mayor	Harry Dale
Sergeant Lefevre	Harry Dale
Deaf Man	Charles Ravel
"Silvers"	By Himself
Marcelline	By Himself
Clowns: Charles Ravel, James R. Adams, George B. Adams, Melissé, Stanley Ferguson, Jack Warren, Harry Shaw, Abe Aronson, Mike Hoffman, Angelo Romeo.	Angelo Romeo.

THE BALLET OF NIAGARA.

Chief Keneu	Signor Vincenzo Romeo
Ioneta	Mile. Alberto Basch
Chief Tak-Qas-Monaw	"Silvers" Oakley
Os-se-o	Signor Bonfiglio
The Spirit of the Waters	Nanette Flack
Chief Mish-E-Mowka	George H. Adams
Chief Mon-Da-Min	James H. Adams
Chief Kwasind	Charles Ravel
Chief Way-Wass-i-Mo	George Melville

THE EARTHQUAKE.

President Manuel Carrera	Harry Jackson
General Zeloya	Albert Preiss
Lieutenant Jose Palazzo	Edwin A. Clark
Captain Estrada	Bert Wainwright
Officer of General Zeloya's army	George H. Adams
Manuel	Nat Harris
Muras	Harry Dale
Bonito	Jack Warren
Pedro	J. H. Taylor
Kuna Capac	Herbert Mansfield
Anaura	Mae Brents
Juanita	Mabel Dwight
Colonel Morales	Gordon Sacville
Colonel Paradas	Charles Ziegfeld
Captain Lopez	George Mueller
Queen of the Aztecs	Nanette Flack
High Priest of the Aztecs	W. H. Clark
Messenger	James H. Adams

The Hippodrome is the one theatre in New York which is known and distinguished from Maine to California, and beyond; its reputation is unique and universal. On Sept. 3 the opening performance lived up to this reputation. The entertainment rolls as colorfully as the most typical American could desire. It begins early and lasts late, and furnishes as vast a variety of colors, noises and motions that the mind reels in contemplation. The evening is as exhaustive as a campaign on the frontier; it is a positive cure for insomnia, as one actually yearns for the last curtain in order that he may close his eyes on a quiet pillow.

The International Cup vaguely relates how Roy Carowre won the New York to Paris aviation race, how he straightened out some sort of villainy at a wireless station, how he rescued the heroine from a sinking yacht, how he won a yacht race at Steeview, and how he finally gained his father's approval of the heroine. Although the solo were almost as negligible as the acting, Harry Dale had a good chance in the military song, and Bert Wainwright sang with vigor. His voice is clear and robust. The yachting chorus speeds like a hurdy-gurdy, and the finale is reminiscent of *Auld Lang Syne*.

All these trivial matters are screened by the spectacle. Had we not lost the ability to be amazed we should lapse into silence before the feats accomplished. Still, the airship, the wireless station, the wrecked boat, the heaving bilgeys, and the yacht race are not so remarkable as scenes in *The Earthquake*, and the chorus is not handled more skillfully than in *The Ballet of Niagara*. The circus, introduced early in the programme, glitters with almost as many rings as a Summer girl. The Three Boughs, French equestrians, were not nearly so sensational as they were billed. Lidia and Albino, acrobats; Lee and Serano, hand balancers; the Metsettie, acrobats; the Four Lukens, high bar performers—did everything that could be expected of them, as well as a great many things that could not be expected. Powers' elephants, Mueller's lions, and Spellman's bears added the proper jungle effect. The undying delight, however, was the antics of Marcelline and Silvers. With the simplest of equipment these benefactors woke the echoes of laughter in the most inaccessible hearts. To shake tier after tier of the vast auditorium with cheerful, wholesome mirth is a feat before which the spectacular wonders of the Hippodrome melt into insignificance.

The Ballet of Niagara is based on the ancient Indian legend that the falls must be pacified by the sacrifice of a human life each year. The princess of the Neuter Indians, chosen for sacrifice, is rescued by the chief of the Senecas, whom she marries. To say that the best dancing was done in this part of the programme but faintly conveys an impression of the splendor. Of course, this ballet had the further advantage of the most striking costumes. The Snake, with the sections of blue, yellow, rose and brown, was the most notable, although the snake dance and the water sprites were effective. The incantation of the medicine man, Signor Bonfiglio, was the best of the solo dancing. Nanette Flack is to be commended for her singing.

The Earthquake upset the plans of General Zeloya, a self-appointed dictator in a revolutionary South American republic, and freed an Aztec maiden from his clutches. To the Temple of the Moon in the Valley of Gold, this maiden led her noble rescuer, and there she married him. The pursuit of the escaping Indiana, the earthquake in the Plaza, and the return to the Temple of the Moon are the principal events. Of these, the earthquake causes the biggest gap, although one huge architrave did float to earth as lightly as a feather. The Temple of Gold forms a glorious conclusion to the whole affair. Bert Wainwright and W. H. Clark did the real singing, and Harry Jackson did a bit of genuine acting. The tambourine dance and the final pageant were a credit to the director. Anything more than the merest outline of the Hippo-

podrome entertainment is impossible. To see and to enjoy everything requires an able bodied person in prime health. Others will droop before the end.

Bijou—Welcome to Our City.

A farce in three acts, adapted from the German by George V. Hobart. Produced on Sept. 12, by Joseph Brooks.

Colonel Jim Scott	Maclyn Arbuckle
Richard Harrington	James Durkin
Luigi Toscannini	Guilio Socoia
Paul Deloro	William W. Jefferson
George Greenway	Wayland Trask
Captain Torrington	Carlton Macy
Doulin	Charles Mylott
Dorothy Wise	Madel Turner
Eleanor Harrington	Bernice Goldine
Geraldine Scott	Susanne Westford
Adele Scott	Louise White
Teresa Toscannini	Rosalie De Veaux
Josephine Jones	Mary Duncan
Margaret	Reita Lambert
Lois	Caroline Oden
	Grace Gibbons

The mind positively reels before the intricacies and the ramifications of the plot of *Welcome to Our City*. It contains enough involution and evolution, scheming and counterscheming, to be an inexhaustible mine for builders of comic opera for all time to come. Two men, a colonel from South Carolina and his New York son-in-law, have each made a *fauve pas*. Colonel Jim Scott accosted a young woman on Broadway, and Richard Harrington married a girl to whom he was not engaged, before he warned his fiancee. This earlier fiancee, induced to pose as the Broadway acquaintance of the Colonel, dragged into the complication a music teacher, Teresa Toscannini, and her jealous husband, Luigi. Having fabricated the existence of an old sea-faring uncle, Richard was deluged with avuncular marinera. One came in answer to a telegram from Richard's well-meaning mother-in-law, and the other, a young friend, assumed the disguise of an old tar to help Richard. In addition to these the playwright invoked the assistance of a German maid, a policeman, another friend to Richard, and two music pupils. By the time they had all been following their devious paths for three acts, Richard was not himself. Indeed, every one began to doubt whether he had been purposely introduced to anybody else, until the Colonel, tired of floundering in the treacherous current of untruth, swam for the rock of veracity and perched thereon like a modern Lorelei, combing out his web of falsehoods as the curtain fell.

The chief fault with such a plot is that it tangles and tangles until a real resolution of difficulties is beyond dramatic possibilities. The explanation to the deceived wives was by no means completed in the Colonel's final speech; they had to take much more on good faith than women would willingly take in such a situation. The outcome of Dorothy Wise's engagement was suspended in mid-air, and one of the sea-faring uncles simply disappeared into vapor. Nor was it possible to construct for oneself the events following immediately after the first and second curtains. The second and third acts do not hitch on to their predecessors. Structurally, the first act was the weakest; during most of it silence hung like a chilly mantle over the audience.

In fact, Madel Turner saved the first act from an untimely tomb. She is pretty and lively—if not exactly a comedienne—and has a charming voice. She and Maclyn Arbuckle did more for the play than all the rest of the cast combined. Maclyn Arbuckle was at all times able to look after his own part, but he couldn't carry the whole play. His really convincing scene, however, was not in comedy; it was in his gallant admiration of Dorothy Wise. His description of New York noises deserved more applause than it got—or rather, it deserved applause. His scene with the telephone was the most humorous point in the play, because the most natural. Louise White and Rosalie de Veaux might have done well in larger parts. William W. Jefferson played with his usual spirit. The others exhibited various degrees of adequacy and inadequacy.

Liberty—L'Enfant Prodigue.

A silent drama in three acts, by Michel Carré. Music by André Wormser. Produced on Sept. 9, by Pilar Morin.

The Father	J. Ardizzone
The Mother	Regina Weil
Phrynette	Nellie Grant
The Baron	H. Scarborough
The Servant	J. Kilgoor
L'Enfant Prodigue	Pilar Morin

At a matinee Pilar Morin and her company produced a pantomime, a rather unusual entertainment for the American stage. As Madame Morin told the audience after the second act, she had been assured that such a performance was impossible in this country. She was naturally much pleased at the applause which punctuated the performance.

The plot is a fanciful version of the prodigal son. Pierrot, stealing his father's money, squandered it on a pretty laundress. When she deserted him for a wealthy old baron, he returned to his parents. His father's forgiveness was obtained only after Pierrot decided to join the army.

It is amazing how much can be expressed without a word. For example, Pilar Morin as Pierrot had no difficulty in making clear her wooing in the first act; her description of Phrynette's beauties evoked instant comprehension from the spectators. The second act was the most interesting because it was the lightest in tone. The pathos of the last act was not well suited to silent drama for a very good reason: pantomime is a fettered art, and an art that willfully uses fewer means than it might use in its expression can never do the most serious work. The omission of speech is a whim, and whims are comical, not tragic. Consequently, the catching of the fly, the presenting of the bills and the love making of the baron are much better material for pantomime than are penitence

and forgiveness. Consequently, also, the work of Pilar Morin, of Nellie Grant, and of H. Scarborough was most effective, although nobody could condemn J. Ardizzone and Regina Weil. Their work was always painstaking. Eugene Bernstein's work at the piano was truly illuminating, and the audience was quick to understand its descriptive passages.

L'Enfant Prodigue is a revival. It was produced at Daly's Theatre fifteen years ago by Madame Morin. Although pantomime is refreshing once in a while, it won't bear revival much more frequently.

At Other Playhouses.

ACADEMY OF MUSIC.—Robert Edeson's successful vehicle, *Strongheart*, was revived by the new Academy of Music Stock company last week. On the opening night, Edward Lynch in the title-role was called before the curtain six times. His work was what the audience thoroughly liked. His support was good; it included Priscilla Knowles, Byron Douglas, and Corinne Cantwell in the important parts. This week *Blue Jeans* is on.

Cirry.—*Bright Eyes*, a musical comedy, returned to New York last week. Cecil Lean and Florence Holbrook, who are still the stars, played *Bright Eyes* last Spring at the New York. It has plenty of good scenes and bright music and is well staged. *The Three Twins* is playing this week.

GRAND OPERA HOUSE.—Raymond Hitchcock again delighted audiences last week with the reopening of *The Man Who Owns Broadway*, one of the Cohan musical decorations. Flora Zabelle is playing the leading woman's role. *Girlyies* succeeds *The Man Who Owns Broadway* this week.

WEST END.—*The Man from Home* opened its season at this theatre last week. Liebler and Company's production, with William Hodge as the star, was enthusiastically received. Herbert McKenzie and Henry Harmon were prime favorites and shared most of the applause with Mr. Hodge, who gave his inimitable portrayal of Daniel Voorhees Pike. Alice Johnson made a charming comtesse, as did Ida Vernon a Lady Creech, but Madeline Louis as Ethel Granger-Simpson seemed weak. The fact that the exits were opened on account of the heat made the performance, while perfectly smooth, rather unintelligible, as many of the best lines were lost to the audience. This week, *De Wolf Hopper in A Matinee Idol*.

LAURENCE IRVING'S NEW PLAY.

Recent reports from the English provinces indicate that in his new play, *The Unwritten Law*, Laurence Irving has not only constructed an excellent vehicle for himself and his wife, Mabel Hackney, but has also written a drama of unusual force and brilliancy. The work is a dramatization of—or perhaps more properly an adaptation from—Dostoevsky's famous novel, "Crime and Punishment." A sombre, intense story is this, and one that goes deep into the elemental passions of the human heart, besides picturing with photographic accuracy the external conditions of Russian life. Mr. Irving has, it is said, eliminated much that is brutal, while retaining in full degree the strength of the story as a study of the psychology of crime. The character of Rodion Raskolnikoff, played by Mr. Irving, runs the entire gamut of emotions, from the primal impulse to murder to a splendid moment of voluntary abnegation and complete stonement, and of his impersonation the critics of Manchester—where the play was produced on Aug. 15—write in the highest terms of praise. Besides Mr. Irving and Miss Hackney twenty-six players appear in the production.

ACTORS' SOCIETY SELLS OUT.

The directors of the Actors' Society of America have received permission from Justice Brady to sell its property at 123 West Forty-fifth Street to H. B. Skinner for \$55,000. The society will rent rooms at much less expense. The regular income has been insufficient to support the establishment. The annual income of the Society has been \$8,300, while the expenditures have been \$8,500.

FOR THE BLUE BIRD.

The cast of *The Blue Bird* complete up to date is Mytyl, Gladys Hulette; Mammy Tyl, Caroline Newcombe; Daddie Tyl, Reginald Barlow; Fairy Berjune, Louise Closser Hale; the Dog, Jacob Wendell, Jr.; Fire, Pedro de Cordoba; Gaffer Tyl, Robert McWade, Sr.; Milk, Winifred Waye; Sugar, Georgie Majeroni.

MRS. RHINEHART ILL.

Mary Roberts Rhinehart, who wrote the novel, "When a Man Marries," from which *Seven Days* was dramatized, and who collaborated in the play with Avery Hopwood, is threatened with entire loss of her eyesight. With her husband, Dr. S. S. Rhinehart, she will go to Europe for treatment.

LOTTIE GILSON IN BELLEVUE.

Lottie Gilson, the vaudeville actress, was taken from a furnished room on West Thirty-ninth Street to Bellevue Hospital Monday night, suffering from gastritis and neuritis. Her condition is said to be serious.

CLARA MORRIS' HOME.

It was reported yesterday that the company formed to raise \$20,000 to pay the mortgage on Clara Morris' home in Yonkers had succeeded. Miss Morris is still so ill that the emergency had been kept from her knowledge.

GRACE VAN STUDDIFORD BANKRUPT.

Grace Van Studdiford has filed a petition in bankruptcy. Her liabilities are stated at \$20,000 or more and her assets at \$10, in bank.

WALTER N. LAWRENCE'S PLANS.

He Announces Four Plays, All by American Authors and Embodying Native Themes.

Walter N. Lawrence will make four productions this season, the first, as has already been announced, being a new comedy, *The Other Fellow*, by George Totten Smith, in which Thomas Jefferson will star. Mr. Jefferson will begin his season in October, playing a few nearby cities prior to his New York appearance. Following *The Other Fellow* Mr. Lawrence will present *Bob's Sister*, described as "a comedy of heart interest" by Geraldine Bonner, the author of *Sham* and H. Hutchison Boyd. The title-role in *Bob's Sister* will be played by a young woman whose negotiations are now in progress.

Early in November Mr. Lawrence will produce *A Modern Episode*, described as "a play of conditions" from the pen of Ivy Ashton Root, the author of *The Greater Love*, which was produced at the Madison Square Theatre a few seasons past, and subsequently went on tour with Aubrey Boucicault in the principal role. Mrs. Root is also the author of *The House of Cards*, played by Miss Manning last year.

Following his production of *A Modern Episode*, which will require the services of an exceptionally important cast of players, Mr. Lawrence will produce a new drama by L. B. Parker, which, at present writing, is called *What Money Will Do*, and is said to be a problem play wherein the story is developed by a coterie of characters which may be described as unconventional when compared with other plays of this type.

Probably the most unique feature of Mr. Lawrence's plans is embodied in the fact that all four of his offerings are by American authors, who, in each instance, have chosen an American theme.

EMILY STEVENS IN A NEW PLAY.

Liebler and Company have entered into an arrangement with Harrison Grey Fiske whereby Emily Stevens is to create the leading role in a new production shortly to be made by the former firm. This is a domestic drama, temporarily called *William*. Some time ago a well-known play-broker submitted to Liebler and Company the manuscript of a play to which was attached no author's name. There was a brief note accompanying the script, saying: "Will you please read this play and give decision at once." George C. Tyler, managing director of the firm, read the four acts and promptly had the broker on the phone. "I accept this play," he said. "Who's the author? Send him or her around and we'll sign a contract." In response, Bayard Veiller presented himself as author of *William*. Mr. Tyler told the young author he would give the play a speedy production, and the date has been set for late October. Miss Stevens will create the principal part, after which other plans are being made for her. She was credited with exceptional force and talent when leading woman in support of George Arliss in *Septimus* and in various other prominent roles. Charles Balsar, who was originally announced for *The Deep Purple*, will also be in the cast of *William*.

STRIKE OF STAGE EMPLOYEES AVERTED.

The threatened strike of the stage mechanics of all the theatres in the city, which was scheduled for Labor Day, but which did not occur because of the request of the Theatrical Managers' Association that they be given till the following Thursday for consideration, has been entirely settled by compromise. The compromise suggested by the Managers' Association on Thursday was agreed to by the Theatrical Stages Employees' Protective Union on the following Sunday. The compromise advances wages one-half of the demanded advance. The salaried workmen will receive no advance, but will receive pay for extra work.

VAUDEVILLE FOR MASSES.

William Morris, following the example of the New Theatre in making it possible for the poorer classes of the East Side to see theatrical performances, has decided to distribute ten thousand tickets in the tenement districts of the city, which, presented with a small sum at the box-office, will entitle the holder to a reserved seat at the American Music Hall. Mr. Morris will superintend the distribution himself. The experiment will be made next week. The worthy poor will then have an opportunity to see the Russian Dancers.

LORRAINE IN THE SEA.

Robert Loraine almost accomplished his long attempted feat of crossing the Irish Channel in his aeroplane, a distance of 55 miles. When within a few rods of the Irish shore the breaking of a wire precipitated Loraine and his machine into the sea. The actor swam ashore and his machine was towed to safety by a passing ship. The name of Loraine's new play is *The Man from the Sea*.

IRVING PLACE THEATRE.

The season at the German Theatre, the Irving Place, will begin Sept. 29 with Björnson's *Bankrupt*. Theodor Burghart will manage the theatre. Both dramas and operettas will be produced.

IRENE BULGER INJURED.

Irene Bulger sustained a broken arm and, it is feared, serious internal injuries in an automobile accident near Larchmont. She is at her home on River-side Drive.

W. SOMERSET MAUGHAN COMING

Charles Frohman has received a cablegram from W. Somerset Maughan, the English playwright, that he is coming to New York Oct. 12.

THE LONDON STAGE

Henry VIII.—Pageantry in the Theatre—Tourists at Stratford—Opera at Covent Garden—Actors En Route—American Interests—The Crisis—Caruso and the Gramophone.

(Special Correspondence of *The Mirror*.)

LONDON, Sept. 3.—The spectacular production of *Henry VIII* at His Majesty's on Sept. 1 has precipitated more or less acrimonious cross-talk. By the overpowering splendor of the staging, Sir Herbert stands committed to the theory that the Shakespearean vehicle can't be overloaded. Percy Mac Quoid's red and green costumes were relieved by black, white and gold. Margaret Morris arranged the court and country dances from old English figures. Edward German's music was played. Although the whole play was a pageant, three scenes were magnificent in color and movement—the banquet hall in Cardinal Wolsey's palace, the trial hall at Blackfriars, and the coronation of Anne Boleyn at Westminster Abbey.

A few days before this production a rival manager, Herbert French, took occasion to issue an article making a plea for simplicity of Shakespearean productions and criticizing adversely the spectacular treatment. Sir Herbert Tree could hardly avoid understanding that Mr. French's tropical rhetoric was a more or less indirect assault upon his methods and he is about to respond. To an outsider it seems as if both the spectacular and the impressionistic, the realistic and the symbolic, had their play on the stage. Certain plays should be produced in one way and certain others should be produced in the opposite way. *Henry VIII* is a pageant if there ever was one.

In this production the pageant served to cover up some histrionic crevices, although the leading roles were well filled. Mr. Tree's Wolsey was haughty, like Irving's, but less intellectual. Arthur Bourchier managed to depict the royal temper without destroying his dignity. Violet Vanbrugh made Catherine a commanding woman, as Sarah Siddons did, rather than a hunted victim, as Ellen Terry did. Laura Cowrie as Anne Boleyn was the most picturesque figure in the coronation scene. Although no great histrionic record was broken, the production was sufficiently notable on account of its scenic effects.

At Stratford-on-Avon the tourist trade has been interfering with services at the Trinity Church. Sight-seers attending services there utilize their time by writing souvenir postcards, most of which, it is alleged, go to American addresses. In England we are likely to attribute to visitors from west of the Atlantic most of the breaches of etiquette of this sort, because Americans do most of the traveling. It is true, too, that the more considerate tourists from America have condemned their careless countrymen quite as severely as Europeans do.

Mr. Beecham, who opens Covent Garden on Oct. 1, has announced a long list of operas, many of which will be given in English. The composers include Wagner, Puccini, Gounod, Strauss, Verdi, Mozart, Massenet, Tchaikowsky, Bizet, Smetana, Rossini, Goring Thomas, Delius, Sullivan, Holbrooke, Humperdinck, Chetaam, Offenbach, and Berlioz. Novelties for October are d'Albert's *Tiefland*, Leroux's *Le Chemineau*, and Tchaikowsky's *Pique Dame*. Other operas for the opening month are Hamlet, Fidelio, Don Giovanni, The Magic Flute, Elektra, Tristan and Isolde, Carmen, and Tales of Hoffman. Salome, if she can get by the censor, will appear at Covent Garden in November.

A double bill will be presented at the Strand on Sept. 10—The Man from Mexico, by H. A. du Souchet, and His Living Image, by Stanley Cooke and Arthur Wood.

On Sunday a special train from Euston took two large companies out for their Autumn openings. Georges Edwards' Merry Widow company went to Blackpool and Lewis Waller's Bardelys the Magnificent went to Birmingham, where they opened the Royal on Aug. 29. Twenty minutes after this special train Silvanus Dauncey's Walls of Jericho left for New Brighton. On the same day James Welch's When Knights Were Bold went to Southport.

Two trans-Atlantic producers have plays about ready for the British public. The Chocolate Soldier, however, on Sept. 10, is practically an English production, for all that F. C. Whitney is presenting it. A Woman's Way, pro-

duced on Sept. 15 by Charles Frohman, is an American comedy by Thompson Buchanan. George N. Ballanger is in London planning for the production of King of the Wild West, by Charles E. Blaney. Caroline May Blaney as Wild Nell will support Young Buffalo in the leading role. The Johnson-Jeffries fight films are being exhibited in England and Ireland without incident.

The Crisis was presented on Aug. 31 at the New Theatre. It is an adaptation by Rudolf Besier of Pierre Berton's La Rencontre. Evelyn Millard is in the lead. Although the first night audience was cordial, the critics unite in stigmatiz-



JEROME K. JEROME

ing the play as tenuous, prolix and unsuited to the English stage. Besier is now dramatizing Kipps, a novel by H. G. Wells.

Jerome K. Jerome is evidently a reliable pedestal to stand on. Annie Hughes is now on her Autumn tour in one of Mr. Jerome's plays, Miss Tommy, which has withstood the weather for a number of years. The wear and tear of fortune has not yet worn out its sterling material. The present tour of Miss Tommy will be through Scarborough, Hastings, Liverpool, Blackpool, Ramsgate, and other cities of that region.

Hall Caine has explained that The Eternal Question discusses the position of woman in the cosmos. One character claims she is the equal of man, the antagonist claims she is not. The action of the plot shows the position of women legally who dissolve their marital ties.

To him that hath shall be given. Signor Caruso, it is commonly understood, gets £10,000 per annum for gramophone records of his voice. Seima Kurz, Siezak, and Schmedes, of Vienna, also receive princely stipends for the same work. Evidently the gramophone companies are in no immediate danger of insolvency.

JASPER.

"ELIMINATE THE INEFFICIENT"

ONE OF THE GREAT PROBLEMS THAT CONFRONTS THE PROFESSION

Correspondents Have Various Solutions of the Matter That They Present in Letters to "The Mirror"—Suggestions for Those Concerned to Read.

THE MIRROR has received the following letters on the question of the elimination of the inefficient in the theatrical profession in addition to those already published on the subject:

FOOT SCOTT, KAN., Aug. 27, 1910.
To the Editor of *The Dramatic Mirror*:

SIR.—You ask for suggestions of a method whereby the inefficient may be eliminated from the profession of acting. Why not look for a method for the elimination of inefficient managers? In some cases many of us would ask for complete extermination of "managers we have known." To a large extent it is the inefficient—the ignorant,

action, and thus they are able to estimate their ability. Why shouldn't theatrical managers scout for talent among the humble representative companies that "never close?" I can assure them they would find splendid material, notwithstanding the assertion of another correspondent on this subject that "any number of amateurs are continually being employed by the chief repertoire companies." It would be of inestimable value to the average so-called "New York actor" to spend a season in repertoire. It might surprise him to find within the repertoire ranks actors of considerable reputation and ability and stage directors of more competence than are generally found with the average one-piece attraction. There are good and bad repertoire actors, just as there are good and bad actors with the best known stars. I have been associated with Shakespearean stars (not tall-grass luminaries, either) whose managers provided them with some actors that didn't know the meaning of the beautiful lines they attempted to read. Assigned to responsible roles, they hadn't the slightest conception of the characters, but repeated their "verses" parrot-like. Some of those big, wise managers, who annually foist lusterous stars upon the public, should farm out a few of their pets and protégés to the repertoire companies. It would be the best possible schooling for them; and a summer season in the airdomes cannot be excelled for voice culture. Their work, after this training, might be offensive to the school of repression, of inward emotion, but they could at least be heard four rows from the orchestra pit. Sincerely yours,

C. NICK STARK.

GORDON'S PLAYERS.

PRESS CLUB OF CHICAGO, Sept. 4.

To the Editor of *The Dramatic Mirror*:

SIR.—The editorial about the inefficient actor which recently appeared in *The Mirror*, will, I believe, be the cause of discussion, which will ultimately be of great value to the theatrical profession, which has suffered from too much "opinion" and has lacked the healthy "arguments" that tend to "thrash out ideas," as it were, and to arrive at the true value of disputed points, so that the true may be developed and strengthened and the false rejected.

The inefficiency of our actors has been acknowledged, and all ideas that suggest a remedy are, at least, worthy of close analysis. To my mind the article itself suggests the solution in its last paragraph:

"There is regulation and examination for those that seek to enter the professions and the arts; there is adequate protection against incompetence and imposition, charlatanism and pretense, in their practice. But the bars are down so far as the stage is concerned, and every species of foul or fraud is free to hop upon it."

When the theatrical profession gives to the school of acting the same encouragement and protection that is accorded the law school and the medical school, the standard of acting in this country will be raised fifty per cent. in ten years' time.

We speak of the art of acting; if it is an art it must have principles which must be learned. Acting can be taught—it must be taught—and it is taught. Every stage director is a teacher of acting and every actor, in rehearsal, a pupil, and under the present system the actor picks up a bit of knowledge here and a bit there, connects them, keeps adding to his little store until he shows some degree of proficiency. It is evident that such education must lack that systematic, orderly and logical knowledge that constitutes true education. It is almost miraculous that the standard is as high as it is.

If the school of acting is illegitimate it should be exposed and exterminated; if it is legitimate it should be encouraged and supported. The profession should insist that schools be conducted by competent teachers, who possess the technical knowledge required and have the necessary pedagogic training which is required of all teachers in reputable educational institutions.

We all admit the demand, so let us take some definite step to furnish the supply. Let us have ideas and opinions and an opportunity to answer arguments.

Respectfully yours,

EUGENE STOCKDALE.

IOWA THEATRE DYNAMITED.

What is believed to have been a deliberate attempt to totally wreck the opera house at Burlington, Ia., occurred at 1:35 A. M., on Sept. 2, after a successful presentation of *Miss Nobody* from Starland. An explosion, which was heard for nearly a mile, occurred near the centre of the stage and resulted in considerable damage to the building. Pieces of partially burned fuse and some lead pipe were the only clues left by the perpetrator. The house was recently purchased by John Cort.

AN OVERWORKED DOUBLE WHIRL.

Labor Day deluged Coney Island with crowds that labored hard to have a good time. The Double Whirl, a combination Ferris wheel and carousel, at the Bowery and Kensington Walk, collapsed under the strain, furnishing its patrons with a few more sensations than advertised. Ten persons were more or less damaged, though not fatally. The proprietor was placed under arrest.

B. HORNOMA, Harry Brown, Joseph B. Conn, W. B. Randall. Opened at Altona, Pa., Aug. 28.

THREE WIMMERS—Marcella Foresti, Jack O. Gray, William H. Barwald, E. T. Comana, John Payette, De Lancy Barclay, Ernest Mack, Josephine Roberts, William H. Ferris, John Spearling, George C. Herbert, Jeanne Towler.

THE ADVENTURES OF POLLY—Blaney-Spooner Amusement Company, proprietors; James Wall, manager; George D. Wallers, business-manager; Richard Purdon, stage-manager; Helaine Hadley, Mr. and Mrs. Hal Clarendon, Robert Vaughn, Richard Purdon, June Barrett, Mrs. Julia Grandin, Ethel Grandin, Will Bandall, H. H. Whall, W. J. Gross, La Vergne Miller, Daisy Chaplin, George D. Walters, W. D. Chaline, Frank M. Christie. Opened at Brooklyn, N. Y., Aug. 20.

THE BOY FROM WALL STREET—Harry Clay Blaney, proprietor; Henry Pierces, manager; Frank Walbeck, business-manager; Fred Preston, stage-manager; Harry Clay Blaney, Kitty Wells, W. J. Constantine, John Martin, Thurlow White, John Horn, Fred Preston, Harry Tucker, Harry Dobson, Augusta Gill, Frederic Ormonde, Kathryn Maddox Wayne, Isabel Pierson, James Hogan, Thomas Brown. Opened at Washington, Sept. 5.

THE ROSARY (No. 1)—Rowland and Clifford, proprietors; J. J. McClure, manager; Harrington Reynolds, Ramsey Wallace, J. M. Clayton, Edgar Murray, Jr., Billy Champ, Jessie Arnold, Eddie Dougherty, Eleonora Bella, George Johnson, Jack Beach, Joe Leahy. Opened at Chicago, Sept. 4.

THE ROUND UP—Klaw and Erlanger, proprietors; Edwin J. Cohn, manager; Frank W. Martineau, business-manager; Jacques Martin, stage-manager; Rapley Holmes, Ernest Allen, S. L. Richardson, Jacques Martin, C. Mitchell Harris, Mollie Edwards, Edward F. Settle, William Coulkin, Josephine Young, Charles Cran, Grace Denham, Pauline Gloy, James Auburn, W. M. Bellier, Sidney P. Cushing, Charles Aldridge, "Texas" Cooper, Stephen Bailey, Joseph McAdams, Robert Battina, J. J. Walsh, John Light, George E. Lewis, John Peters, John L. Howard, A. D. North, John Haney, Joseph Gaynor, Ray Jones, John J. McGowan, George J. Creamer, Alfred Blondi, Joseph Blondi, Carl Antiseri, Lucy Blake, Elizabeth Light, Edwin J. Cohn, F. W. Martineau, Hampson Gelder, E. M. Johnson, W. H. Foley, E. A. McFarlin, Harry Brinker, Maurice McShane, William Horn, Joseph Light, John McRobbie, Henry Johnson, Charles McAdams, James McPharries. Opened at Boston, Sept. 5.

THE WOLF—Stair and Havlin, proprietors; C. F. Lawrence, manager; Robert Lothian, stage-manager; Fred Eric, Mildred Hyland, William Urman, Thomas Burroughs, Joseph T. Challie, Robert Lothian, J. Hall, L. F. Tingie, J. Flugy. Opened at Jersey City, N. J., Aug. 29.

UNDER SOUTHERN SKIES—Harry Doel Parker, proprietor and manager; J. C. Sutherland, acting manager; C. Sumner Burroughs, business-manager; John T. Burke, stage-manager; W. W. Ross, carpenter; Charles Kyle, proprietor; Will Mathison, electrician. John T. Denton, Charles Bancroft, Dorothy Lee, Harvey Matthews, Bradley, Robert Ellis, Evelyn Lettelle, Harry Lissom, Carl T. Jackson, Margaret Williams, Evelyn Flory, Rose Marquis, Kate Morris, Thomas Patterson, March Field, Emily Burke, Alice Trotte, Millie A. Evans, E. D. Sherman, Walter Howard, Thomas Townsend, Olive Brown, Ettie Long. Opened at Pittsburgh, Aug. 6.

VAUGHAN GLASER IN THE MAN BETWEEN—Vaughan Glaser, proprietor; W. B. Garys, manager; R. B. Fisher, business-manager; Laurence Wakefield, stage-manager; James Hester, Harrison Stidham, Frederick Kerby, Charles Carver, Martin Woodworth, Edwin Kummerow, Richard Huffman, Francis Mathews, George Beebe, Charles Parkhurst, Allan Lyons, Las MacPherson, Kathleen Brown, Percy Morrell, Ricca Scott, Edna Bern, Constance Kenyon, Fay Courtney. Opened at Toledo, Sept. 5.

WISE, THOMAS A. IN A GENTLEMAN FROM MISSISSIPPI—William A. Brady, proprietor and manager; Charles D. Wilson, manager; Louis Miller, business-manager; Thomas A. Wise, Will J. Deming, Joseph Webber, William H. Forrestelle, Fred Hendle, Willard Ferry, Thomas Hall, Frederic Bock, George H. Miller, E. H. Bender, Miller Shalet, Donald Mackintire, Barney Johnson, Charles Johnson, Edward Murphy, Louise De Higney, Ida Stanhope, Beverly West, Frances McLeod, Jessie Hall, Lulu Adams.

WHITE'S SISTER, THE—Leibler and Company, managers; George C. Tyler, managing director; D. C. Curry, acting manager; D. W. Haynes, business-manager; Dwight Dana, stage-manager; George W. Wilson, musical director; Viola Allen, James O'Neill, Henry Stanford, Charles Leonard, Edwin Delamond, Jane Sylvester, Kathleen Gerrod, and Constance Egerton.

The William Ingersoll Stock company opened at the Garrick Theatre, Salt Lake City, Sept. 4. Their reception was enthusiastic.

Corse Payton's Stock company began a very promising engagement at the Gayety, Hoboken, N. J., on Aug. 29, presenting *The Liars*. The company is an excellent one, headed by Una Abel Brinker and George Drury Hart. Several of the members have been seen there before, but not Miss Brinker nor Mr. Hart. As Lady Jessica, Miss Brinker was most charming. Mr. Hart contributed some very good work, and the support of the other members met all requirements.

Giacomo Minkowsky, the Polish-American composer of *The Smugglers*, has written a light opera, *The Prettiest Wife*, which will be presented in Berlin on Sept. 15. *Die Schoristin* Frau is written around the love of the Duke of Teck and Lady Grace Elliot in the days of Beau Brummell.

The Zasa family has elucidated the mystery of the Paris poison story circulated recently. Claude Berton's mother was alleged by the cook to have driven M. Berton's wife from the house by attempting to poison her.

The Bertons now attribute the whole tale to a cook who believed that both Madame Pierre Berton and Madame Claude Berton were in love with her sweetheart.

Gossip is revelling in the recently announced engagement of Maurice Rostand, eldest son of the French dramatist, to Gabrielle de Rohan, who is related to half the French nobility. Although only twenty years old, Rostand is handsome and concealed enough to have caused plenty of excitement in Paris. His attentions to a

Lamb, Helen Armstrong, Eleanor Russell, May Willis, Connie Willis. Opened at Kansas City, Aug. 31.

BOWERY BURLESQUES—Hurtig and Seaman, Inc., proprietors; E. Dick Rider, manager; A. J. Phillips, business-manager; Ben Jasen, stage-manager; Melville Brown, music director; Ben Jasen, Lime Light, Minnie Lee, Edna Gammie, Jessie King, Henry West, George Thoroton, Al Galardi, J. Garvey, Alpine Quartette, Moran Sisters, Charlie Jansen, Clara Masson, Tiny McCoy, Ruby Rogers, Eleanor Harris, Grace Marshall, Claude Lockran, Sadie Stein, Olive Hoyt, Helen Morton, Maristic Euber, Clara Reynolds, Gertie Messier, Margie Badlung, Kitty Fras, Anna Peiper, Anna Tobin, Grace Carmean, Dory White. Opened at Pittsburgh, Aug. 13.

DUCKLINGS, THE—Heck Opera House Company, proprietor; Frank Calder, manager; Frank Motiger, advanced agent; Frank Damase, stage-manager; Sid Kennedy, musical director; Frank Damee, J. H. Price, Mike McDonald, Harry Mathews, Young Brothers, Frances Parr, Blanche Martin, Alice Bronzy, Katherine Ross, Lewie, Eddie Lewis, Bill Littlefield, Jean Woodbury, Anna Cameron, Florence Young, May Phillips, Hazel Melbourne, Jessie May, Margie Bennett, Evelyn Sterling, Grace Wilson, Mae Williams, Madge Ellis, Lizzie Taylor. Opened at Toronto, Ont., Aug. 15.

GOLDEN CROWN—Jacobs and Jerome, proprietors; G. Fulton, manager; Charles Eckhardt, business-manager; Edward Trevor, stage-manager; Abe Hornstein, musical director; Sam Ulck, carpenter; George Watson, electrician; Frances Lee, wardrobe mistress; William Arlington, Ed Johnston, Ed Trevor, Harry Morton, Jack Strange, the Monarch Fogg, Ed Rice, Arthur Thornton, Joe Lester, Joe Brown, Jeanette Buckley, Marshall and King, Lillian Price, Delores Trevor, Vivian LeRoy, Anna Moore, May Lester, Sarah Markwell, May Flower, Alice Ewen, Ethel Palmer, Florence Morgan, Marie McLean, Myrtle Mordant, Anna Riceman, Nellie Pennington, Lilly Blairs, May Wilson, Dora Mason, Max Tapper, Phil Cochran, Daisy Norman, Ruth Sisters. Opened at Minneapolis, Minn., Aug. 28.

IRWIN'S, FRED. BIG SHOW—Fred Irwin Amusement Company, proprietor; Archie Bennett, manager; Phillip Pauchant, advanced agent; Charles Hatch, musical director; Larry McCabe, Brady and McBride; Arthur Delmore, Marr and Evans; Major Laird, George Irwin, Lester I. Pike, Margaret Bennett, Harry Irwin, Asher Sisters, Jessie Wilson, Edna Pergell, Edna Roberts, Maud Bauchan, Dorothy Bauchan, Eudie Earle, Bernice Morningstar, Bell Derby, Ruth Irwin, Hilda Gundst, Jenny Gardner, Jessie Adams, Virgie Bates, May Pike, Madge Cornelia, Erma Delmora, Geneta Alphin, the Six English Bomas, Amy Ford, Betty Townsend, Katherine Rosa, Phyllis Nunn, Philis Dean, Gerty Prince. Opened at Buffalo, N. Y., Aug. 29.

GOSSIP.

Eugenie Forde has been engaged for *Polly of the Circus* and opened at the Grand Opera House, Brooklyn, Sept. 5. Dolly Forde, a former child actress, will hereafter be known as Victoria Hannaford. She has been engaged for *Polly of the Circus*.

Seth Cabell Haisley has been engaged for the part of St. Elmo in the George Amusement Company's production of *St. Elmo*. They opened Sept. 4 at La Salle, Ill.

The Five Musical McLarens, who are widely known as instrumentalists, have added several dance numbers to their already strong act, and have thus secured for themselves a name among the headliners. They open on United time Sept. 19. El Bario, the Merry Wizard, will open a season of several weeks over United time at Buffalo, N. Y., Sept. 12.

Robert Dempster has sufficiently recovered from his recent illness to be at work again. Last week he was headliner at the Majestic, Milwaukee, Wis.

Reginald C. Knorr is playing the lead with Rowland and Gaskell's *The House of a Thousand Candles*, and Eleonore Bella (Mrs. Knorr) is playing Lesura Watkins in Edward E. Rose's *The Rosary*, which is having a run at the Globe Theatre, Chicago, under the direction of Rowland and Clifford.

J. E. Cline has engaged for the support of May Stewart: Alfred E. James, Bryce Desmond, F. F. Miles, Eugene Chester, Charles Leonard, Edwin Delamond, Jane Sylvester, Kathleen Gerrod, and Constance Egerton.

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member of the Chanticleer cast all but induced M. Guity to leave the company. His fiancee is a girl of great beauty and a poetess of some reputation.

Maud Jeffries, who retired from the stage upon her marriage to an Australian wool dealer, returned to the Sydney stage in Pygmalion and Galatea. The matinee, a benefit for nursing settlers in the bush, netted \$35,000. For some time Miss Jeffries was leading woman for Wilson Barrett. She is chiefly remembered in England as Mercia in *The Sign of the Cross*.

A St. Louis Masonic Temple to cost \$750,000 will be erected at Grand Avenue and Windsor Place, St. Louis, this season. The first floor will be given over to a theatre capable of seating 4,000 people.

In support of Sam Bernard in *He Came from Milwaukee*, which opens at the Casino, Sept. 21, are Winona Winter, Nella Bergen, Eddie Lewis, Eddie Lewis, Bill Littlefield, Jean Woodbury, Anna Cameron, Florence Young, May Phillips, Hazel Melbourne, Jessie May, Margie Bennett, Evelyn Sterling, Grace Wilson, Mae Williams, Madge Ellis, Lizzie Taylor. Opened at Toronto, Ont., Aug. 15.

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Rumor has it that Julia Sanderson, now of *The Arcadians*, will replace Pauline Chase in *Our Miss Gibbs* at the Knickerbocker.

Grace La Rue, Georgia Caine, Van Rensselaer Wheeler, Charles Angelo, Martin Brown, Edgar Norton, Doris Goodwin, and Anna Wheaton will be the members of the musical comedy, *Madame Troubadour*.

Harry Kelly opened in *Deacon Flood* and *The Lady in Baltimore* Monday night. The title was formerly simply *Deacon Flood*. In his support are Clara Palmer, Mayme Gehre, Madelyn Marshall, Ed. Wynn, Fletcher Norton, and W. W. Black.

Weeden Grossmith opens in Montreal, Oct. 8, in Mr. Preedy and the Countess, R. C. Carton. The production is under the management of Daniel V. Arthur.

Roy Purviance has been engaged by H. B. Harris to play the role of Bob Colton with The Commuters, Company B, which opens Sept. 15 in Chicago, Ill.

Marie Tempest will open her season in *A Thief in the Night* in Philadelphia, Oct. 8.

A NEW THEATRE INNOVATION.

Winthrop Ames, director of the New Theatre, will attempt this season to give the East Side a chance to see regular productions at prices ranging from 10 to 50 cents. Four performances—*The Bluebird* on Oct. 10, a Shakespearean drama on Dec. 24, and two plays as yet not chosen on Feb. 5 and March 18—will be given in this series. Tickets can be obtained only through specified agents of the New Theatre in the East Side, as a strenuous attempt will be made to keep speculators out of the field. The exact method for obtaining this end has not been set. The series, consonant with the policy of the theatre, would have been inaugurated last year had the performances of opera not taken the time. If the four performances meet the approval of the audience for whom they are intended a permanent organization is a possibility for the purpose. The whole idea is a philanthropic scheme that deserves good fortune.

Julius Hopp, representing Winthrop Ames, will be responsible for the distribution of tickets. Ross Laddon, of the Rand School; Hermann Bernstein, a writer, and Ludwig Low, of the German Free People's Stage, have appointed a committee of six to co-operate with Mr. Hopp. The six are Charles B. Richards, Director of Cooper Union; Leonora O'Reilly, of the Woman's Trade Union League; William Mailly, of the Twentieth Century Magazine; B. Hollander, chairman of the committee of entertainment of the Educational Alliance; Mrs. H. C. De Mille, the play broker, and Ludwig Low, of the German Free People's Stage; Herman Bernstein, a writer, and Ludwig Low, of the German Free People's Stage.

James H. Thompson's *White Queen*, The Aviator, opened in Atlantic City last week with much success.

Edward Aborn starred in it, and John Alden, another member of the Society, played an important part.

Edwin Brandt is playing with Viola Allen in *The White Sister*.

Theodore Kahrwald has been engaged for the doctor in *The Climax*. He joined the company and played on very short notice.

THE ACTORS' SOCIETY

NOTES OF MANY MEMBERS FROM VARIOUS PLACES.

Frank Darien Returns East—George Leybold Enters Vaudeville—Many Engagements for Stock Companies.

Nathaniel Anderson is playing in vaudeville with Ethel Fuller.

Aida Elvers, who has been playing seconds at the McKeesport Stock, is now at Flint, Mich., where she is to play the seconds with the McGill-Shiman Stock company.

James J. Ryan and Frederick Hardy are playing with Fredrick Ward in *The Desperado*, which comes in New York at the Hudson Theatre, Sept. 18.

Sam Cott has returned to town after a summer vacation spent at his home in Roxbury, Conn. Mr. Cott returns to the cast of *Rebecca of Sunnybrook Farm*, which will open at the Liberty Theatre, Sept. 23.

Ernest Trox, who has been playing during the summer with Girilee, is also with Girilee of Sunnybrook Farm.

William Stuart will close his stock engagement shortly with the Poll Summer Stock company, at Springfield, Mass., where he has been playing leading juvenile parts for the past twenty weeks.

Howard Locke returned to New York last Tuesday after spending several weeks in Colorado preparing the Western companies in the Climax.

Adelaide French is playing with Paul Gilmer in *The Mummy* and the *Humming Bird*.

Herbert Denton has been re-engaged by *The Girl in the Taxi*, which comes to New York soon, opening at the Astor Theatre.

Frank Darien and Dorothy Dalton (Mrs. Darien) are playing with the Empire Stock company, at Holyoke, Mass., and both are receiving excellent notices.

George Leybold is playing with Police Morris in a sketch by Edgar Alan Woolf, entitled *A Call for Help*, opening in St. Paul, Minn., Sept. 25.

Thomas MacLarnie has been engaged to play with the Baker Stock company, Portland, Ore.

Oscar Eagle, who was with David Warhol last year in *The Music Master*, is playing in *The Lily at the Belvoir Theatre*.

Willard Dauchell has been engaged by the Stamford Stock company at Stamford, Conn.

Marie Curtis has been engaged by the Castle Square Stock in Boston, where she will play during the coming season.

J. Palmer Collins will return to the cast of *Armenia*, with which successful production he will be played under Charles Prentiss's management at the Lyceum Theatre last year.

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VAUDEVILLE STOCK.

The John Spotts Amusement Company, Topeka, Kan., announces the opening of their season of vaudeville stock companies with the Tatchell Brothers' Stock company, Sept. 12, playing week stands. They will have on tour seven companies for the season of 1910-11. This firm recently opened a New York office with a vaudeville play bureau in connection to supply novelty vaudeville material for their several companies.

NOTES OF VARIOUS ACTIVITIES.

Francesca Texier, who was for nearly twenty years associated with Franklin Van Horn (the last of the original family of that name) connected with the theatrical costume business in New York city, has now established herself in business on her own account at 100 West Forty-eighth Street, New York city. After the death of Mr. Van Horn, Miss Texier accepted for a time an offer to manage another theatrical costume establishment in the city, but found it impossible to continue with the work. Miss Texier's popularity among both professionals and amateurs is due in no little measure to her remarkable knowledge and skill in furnishing costumes of historical and artistic correctness for the period under consideration. She will be pleased to receive visits from any of her previous customers who desire her services.

The use of vulcanized hard fiber trunks among professionals continues to show a steady growth. The material, from its strength and lightness, seems to be admirably adapted for the purpose for which it is used. The firm of William Baline, who make a special study of deriving and building professional trunks made from this material, have lately issued a price-list giving full particulars of the various makes of trunks manufactured by them. Among a big assortment it is difficult to choose one for special commendation, but that known as the "Bal" wardrobe trunk appears particularly desirable. There is a place for everything that can be needed on the road—suits, dresses, shoes; even a collar or necktie can be taken from it "with one eye shut," without disturbing anything else. One side of this trunk is a dresser, the other a closet, in which clothes are kept by packing closely in sleeves. The entire weight of the trunk will be sent to any professional by mail, free, or on application to the company's new uptown depot, 1078 Broadway, New York.

LETTER HEADS \$3

300 two color, with cut. 300 one color, \$1.75. Samples of letter heads, post cards, etc., for stamp. 80 ROSE & BUTTERFIELD, Theatrical Printers, So. Bend, Indiana.

WANTED-STOCK AND REPERTOIRE

PEOPLE IN EVERY LINE FOR PERMANENT STOCK IN STARS, also female Artists and Female Orchestra. Send your names. Address "MANAGER," Room 601, 1405 Broadway, New York City.

Good Stage Directors communicate immediately.

HAROLD RUTLEDGE.

PHILADELPHIA NEWS

The Opening Season—We Won't Go Home Until Morning Orpheum Players—Bookings at Chestnut Street Opera House—The Philadelphia Orchestra.

(Special to The Mirror.)

PHILADELPHIA, Sept. 13.—The theatrical season of 1910-1911 has opened promisingly enough in this city, so far as new plays are concerned. We have already had Three Million Dollars, The Girl in the Taxi, and We Won't Go Home Until Morning. To-night we have Louis Mann in The Cheater.

Blanche Ring continues a very successful engagement in The Yankee Girl at the Lyric. She remains this week, and will then give way to Eddie Fox in Up and Down Broadway.

The Adelphi opened its season on Sept. 4 with Al. Fields and Dave Lewis in We Won't Go Home Until Morning, a farce, written by Aaron Hoffman. Seymour Farth supplied the music and Will Bealin the lyrics. To Fields and Co. is the task fails of carrying all the play, which is in three acts. The company includes Doris Wilson, Beatrice Bertrand, Elizabeth Goodall, Marie Parkey, Arthur Klein, Ross Snow, and Clifford Baum. This week, Louis Mann in The Chester.

Lyman H. Howe remains at the Garrick this week presenting a new programme of moving pictures. Next week the new drama, New York. Three Million Dollars concludes its engagement at the Forrest. The Girl in the train follows.

Cecil Spooner opened last night at the Grand in The Fortunes of Betty. Next week, Her Son. It is all settled at last! The Mayor is to have a seat at the grand opera performances at the Philadelphia.

When Her Son comes to the Grand next week, one of the principal roles will be taken by Margaret Lawrence, a Tioga (Philadelphia) girl, who made her theatrical debut with the Orpheum Players in season.

The Broad will open next Monday with Eddie Ferguson in A Matter of Money, for two weeks.

This will follow Marie Tempest in a new play, for three weeks, and Francis Wilson for two weeks.

The Girl in the Taxi continued to win favor at the Chestnut Street Opera House and will continue this week. It may be taken as a criterion of the "limit" which has been established by the local personally appointed revisionists—those people, don't you know, who are solicitous about the public's morals. The Aviator, with Edwin Abeles in the leading character, will follow.

This is an important week for the Orpheum Players at the Chestnut Street Theatre. They began their fourth year of uninterrupted success at this house yesterday afternoon, with the production of A Man from Mars. In announcing this fact Manager Laferty states, to most, which the writer willingly acquiesces, that "the company has successfully taken the place of the old-time stock company and by hard and conscientious work has won the favor and approval of a vast majority of the city's theatregoers." The Orpheum company certainly stands for clean and wholesome plays, and its personnel represents a high standard of dramatic ability. Marion Barney has been leading woman of the company for two years, while Howell Hansell is the new leading man.

As the opening attraction of the new season at the German Theatre, on Saturday evening,

THE WASHINGTON STAGE. New and Old Plays Successful at the Beginning of Washington's Season.

WASHINGTON, Sept. 13.—The theatrical season has opened auspiciously, starting with the production of two new plays last week with success. The Storm, by Langdon McCormick, which had its premiere at the National Theatre, fully realized the promises made for it. It has but five characters, three of which, the dominant figures in the complication, claim attention during the three acts. Robert T. Haines, Conway Tearie, and Muriel Starr were the prominent players. The scene was in the far Northwest during a furious Winter. Mark Hlaw was an interested spectator during the opening performances.

The Henry W. Savage production at the Belasco Theatre of Cox and Co. recorded an instantaneous success in its premiere, enacted by a specially selected company. Sterling individual success was achieved by Maud Odell, Grace Franklin, Nellie Howland, Ben Hendricks, Tom H. Walsh, Harry Stone, and William Burress. Mr. Savage follows his last week's success with another first production, The Little Damoise, by Monckton Hoffe.

At the New National another new production is on view. George M. Cohan, the successful sponsor, presents a dramatization of himself of George Randolph Chester's novel, "Get Rich Quick Wallingford," in which the young author stages a comedy that for rich wit, quick action and laughable situations makes another addition to his long string of successful productions. As Rufus Wallingford, the genial soldier of fortune, the big schemer who is expert in the manipulation of men and money, principally other men's money, and whose suave manners and gib tongue invite the confidence of his dupes, Hale Hamilton scores a strong success, ably assisted by Edward E. Ellis, his pal, and Frances Ring, his private secretary, with other parts capably enacted by Frederick R. Seaton, Horace Barnes, Russell Phipps, Scamp Montgomery, Frederick Maynard, James Marlowe, Grant Mitchell, Daniel Sullivan, George K. Henery, Fletcher Harvey, Spencer Charters, Daniel Gold, P. B. Pratt, Joseph Bellile, Maxine, Fay Wallace, John Lee Gaston, and Grace Goodall. Three Million Dollars.

J. H. Wilson, the German comedian, in Mera in Ireland, opens the regular season at the Columbia Theatre. Next week, Harry Kelly in Deacon Flood.

The Wolf is the week's attraction at the Academy of Music.

Last week at Chase's goes into history as record breaker for continued crowded attendance. Nora Bayes and Jack Norworth proved the biggest drawing card of seasons, with a forty-five minute musical act that was loaded with excellent song selections. This week's attractive bill includes Willite Whitaker, a London music hall comedienne; F. Wilber Hill in A Personality; Edwina Barry, supported by William Richards and company in the playlet, The Home-breaker; La Veen-Cross and company in Roman Sports and Pastimes; The Van Der Koors and

Sept. 24, Manager Max Hanisch will offer The Judge of Salomes, a drama drawn by Calderon, the classic Spanish dramatist, which is said to have been a notable success in the German version. This play will be repeated Sept. 26. Coming in preparation is the first opera to be presented by the new opera company.

Manager Laferty of the Orpheum Players is promising a treat for the patrons of the Chestnut Street Theatre, when next week he presents Sardou's Madame Sans Gene. He says it will be given on a scale never before attempted by a popular priced theatre. Marion Barney will be in the title-role and the new leading man, Mr. Hansen, will enact the character of Sergeant Lefebvre. Other plays in preparation for the Orpheum Players are Henri Bernstein's Samson and Brewster's Millions.

Jane Grey, a London girl, the daughter of an English minister and just twenty-three years old, will make her American debut at the Forrest in The Girl in the Train next Monday.

Some of the early attractions at the Chestnut Street Opera House (subject to change of course) are: Sept. 19 and 20, Get Rich Quick Wallingford; Oct. 3 and 10, Three Twins; Oct. 17 and 24, Dennis Thompson in The Old Home-stand; Oct. 31 and Nov. 7, Madame Sherrey. Follies of 1910 is booked for November.

Adeline Gence in Klaw and Erlanger's new musical production. The Bachelor Bells, will open at the Forrest on Oct. 8. The engagement is for three weeks, and Bessie McCoy in The Echo will follow.

The Adelphi will offer, for a limited engagement, beginning Sept. 26, The Merry Widow. The company will include Mabel Wilbur, Charles Meakin, R. E. Graham, Fred Frear, Ivy Scott, Leona Brandt, Harold Blake, and F. J. McCarthy.

Edith Speare will be Polly in Polly of the Circus when the play comes to the Grand Sept. 26.

Della Clarke, author and star of The White Squaw, a romantic American drama, will open the season of 1910-11 at the Walnut next Monday evening.

The first of the local parks to close this season was the Willow Grove, on Saturday, and it remained open a little longer than usual, as its season ends as a rule on Labor Day.

The regular dramatic season of the Garrick will open next Monday evening, with New York, now in rehearsal, as the attraction. It was written by William J. Hurbut, whose Fighting Hope brought so much success to Blanche Bates. Mr. Hurbut is said to have lifted several social lids in his latest work. It is certain that a very strong cast has been provided for the play, as it includes such names as Laura Nelson Hall, Mary Shaw, and Orrin Johnson.

The Cushman Club opened its season Friday at a tea given for the members of the club, their friends and the members of the various theatrical companies playing in the city last week. Grace Griswold, of the Three Million Dollars company, was hostess.

Howard Shelley, for two seasons local press agent for Oscar Hammerstein, has gone to New York, where he will officiate in the same capacity for the Manhattan Opera House.

JAMES D. SLADE.

Felix, the mind-reading duck; Dave Ferguson, Eddie Mack and Dot Williams. Next week Lasky's The Photo Shop, with a company of seventeen, and Jarrow and Paul Siodom's Poems in Marble are the headliners.

Gallagher and Shean present The Big Banner Show at the Garrick, featuring the Patter-Hartwell Trio and the Queen Theatre presents the Cherry Blossom Attraction, week of Sept. 16; Gayety, The Runaway Girls; Lyceum, Cozy Corner Girls.

The Lyman H. Howe Travel Festival closed its engagement at the Columbia Theatre Sunday night after seven Sundays of unqualified success. Beginning Sunday, Sept. 18, at the Columbia, the Yiddish dramatic players of New York will present weekly a series of novel programmes and character.

Charles T. Pryor, who has been assistant treasurer of the Belasco for the past seven years, and has made a host of friends during that period, has resigned to enter commercial business.

Manager W. H. Rapley, of the National Theatre and Mrs. Rapley, after a delightful summer vacation, have returned to Washington.

Charles Jacobson, formerly of the National Theatre box office staff, now of the Henry B. Harris' forces, has been assigned as press representative for Hedwig Beicher during her tour in On the Eve, the Russian revolutionary drama.

JOHN T. WARDE.

NEW AMUSEMENT COMPANIES.

Several incorporations file articles with the Secretary of State,

ALBANY, N. Y., Sept. 9.—Theatrical and moving picture enterprises filed certificates of incorporation with Secretary of State Koenig the past week as follows:

Thirty-fourth Street Amusement Company, New York city. To conduct motion picture shows and theatrical, musical and vaudeville entertainments and amusement enterprises generally. Capital, \$10,000. Directors, Anna O'Connor, 445 West 146th Street; James Plunkett, 349 West Twenty-eighth Street; W. T. Wilton, 309 Columbus Avenue, New York city.

New York-Texas Amusement Company, New York city. To own and lease theatres and produce theatrical attractions of various kinds, also to maintain a theatrical booking agency. Capital, \$1,000. Directors, Samuel L. Levy, 611 West 113th Street; Herbert Kaufman, 50 East 128th Street, New York city.

Tenth Avenue Theatre Company, New York city. To purchase or lease theatres and other places of amusement and to act as proprietors and managers of same. Capital, \$1,000. Directors, Daniel G. Griffin, Julius Walenstein, Charles D. O'Connell, 27 Williams Street, New York city.

Acme Film Company, New York city: to manufacture, export and import moving pictures and moving picture machines, also to build and conduct moving picture theatres. Capital, \$10,000.

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Moscow Realty Company, New York city. To engage in the real estate business, also to act as proprietors and managers of amusement exhibitions, athletic contests and other entertainments for the public. Capital, \$200,000. Directors, William T. Whelan, 527 West 44th Street, New York city; Elmer J. Hooper, 35 East Fifteenth Street, Paterson, N. J.; P. B. Riley, 4 Clark Street, Brooklyn, N. Y.

Otto Amusement Company, New York city. To purchase and lease theatres, moving picture shows, roof-gardens, amusement parks and deal in plays and amusement devices. Capital, \$5,000. Directors, Charles L. Thatcher, Jr., 114 West Ninetieth Street, New York city; Joseph E. Alexander, 72 Adelphi Street; Anna Nodeman, 221 Hudson Street, Brooklyn, N. Y.

The Bidwell Amusement Company, New York city. To engage in the business of writing, producing, leasing and copyrighting musical and dramatic productions of every kind. Capital, \$3,000. Directors, Thomas F. Walsh, 220 Broadway, New York city; Sylvia B. McCormick, Eltingville, Staten Island, N. Y.; Joseph Walsh, Port Huron, Mich.

Corona Amusement Company, New York city. To conduct motion picture exhibitions and theatrical performances. Capital, \$20,000. Directors, Percy J. Elias, 51 Hamilton Place, New York city; Morris Band, Woodhaven; Herman Robbin, Corona, Long Island, N. Y.

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J. A. Connell and Company, New York city. In connection with hotel business to act as proprietors and managers of theatres, opera houses, other places of amusement; capital, \$50,000. Directors: John A. Connell, 2324 West 115th Street; Richard J. Murphy, 1600 Madison Avenue; Louis H. Mann, 300 Eighth Street, Brooklyn, N. Y.

Hudson-Pulton Amusement Company, New York city. Formed to engage in the theatrical business to maintain and conduct theatres, moving picture shows, and other places of amusement; capital, \$5,000. Directors: John E. Hartman, 424 West 115th Street; Dick Malachy, 160 Madison Avenue; Louis B. Epstein, 1 West Ninety-second Street, New York city.

The Klein Amusement Company, New York city, has certified to the Secretary of State that its capital stock is \$10,000, and that all thereof has been paid in property. Mark Klein is president and Emilie Dreyfus treasurer and secretary.

The Gleason Point Twin Chaser Company, of New York city, has increased its capital from \$40,000 to \$50,000. The Incorporators are Albert E. Turnip, Edgar C. Turnip, and Arthur E. Turnip.

GEORGE W. HERICK.

ENGAGEMENTS.

Edith Cartwright, daughter of Charles Cartwright, now in The Lily, will have a role in David Belasco's production of The Concert.

Henry W. Savage has engaged Irene Oehler and Howard Gould for one of his Madame X companies.

Byron Douglas, whom William Fox has engaged as actor-manager of the Academy of Music Stock company for Strongheart, will remain with the organization.

A young English actress, Scott-Gatty by name, will play opposite Gertrude Elliott in The Dawn of a To-morrow, which opens in Boston Oct. 3.

LETTER LIST.

Members of the profession are invited to use this Minnow post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for two weeks and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Anderson, Amy, Nellie Adams, Dorrit Ashton, Undine Andrews, Trizle Ayers, Lillian Albertson, Harry Sadie, Bernice Buck, Mrs. Basil B. Buck, Beatrice Brevane, Fauny Bradshaw, Hope Booth, Mildred Barrington, Mabel Berrey, Edith R. Black, L. V. Burroughs, Henriette E. Brown, Cushing, Margaret, Florence Craig, Genevieve Crowley, Kate Campbell, May Carvin, Margie Conroy, Helen Cousant, Mattie Claywood, Eunice Campbell, Phyllis Carrington, Irene Chandler, Rose Curry.

Dale, Nellie, Mrs. Harry K. Duffey, Jena Darne, Leila Duval, Mrs. J. A. Dewey, Helen Davenport, Camille D'Arville, Etta Durys, Helen M. Derby.

Flanigan, Ada M., Monta Elmo, Ollie Eaton, Frances Evans, Fraser, Lillian, Beth Franklin, Susie Fisher, Lillian, Lee Fuller, Ethel Mae Guyer, Ade Gordon, Madeline, Mrs. A. Minnie Herman, Mrs. Warren T. Hill, Ethel Harborough, Cora Hammill, Leslie Holdsworth, Dell Hammond, Dolly Honey, Maxie Hartford, Helen Harrington, Ruth Hawkins, Ida H. Hunt, Claire Hope.

Hillington, Margaret, Johnson, Ethel, Emily Johnson, McAllister, Lillian, Adelaid Knight, Katherine Kennerly, Eleanor Kent, Bassie King, Leaping, Helen, Jojita Lavine, Nina Lyn, Lettie Leslie, Lillian Le Roy, Phyllis Lorraine, Dorothy Lewis, Moreland, Margaret, Adele Maynard, Elsie Murray, Edna Mobley, Phil M. Miller, Louise Montague, Harriet Hayes, Mable Mack, Josie Murdoch, Nora May, Lydia McMillen, Caroline McMillin, Gariotta, Edna Norman.

O'Dell, Mrs. Thomas, Plummer, Inez, Alta Phipps, Joan J. Phillips, Jessie E. Pringle, Ruby Paige, Harmon, Lizzie B., Zeina Bowision, Jennie Russell, Olive S. Russell, Geraldine Russell, Lillian Rosewood, Katherine Robe, Small, Blanche, Herman Stuart, Zaida Sears, Lila A. Stewart, Lillian Schelegi, Kathryn E. St. Claire, Josie Sadie, Thobrons, Bella, Mrs. Leslie Thurston, Gertie Tellette, Alice Thompson, Josephine Thill, Clara Thorp, Vale, Louise, Wakefield, Willa H., May Welch, Evelyn Westbrook, Mrs. Wallace Womsey, Helen Weston, Bassie Wright.

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Kobman, Lee H., Kennedy, Mrs. T. Kerr, Lloyd, Douglas, Chas. Ludwig, Lloyd Lach, Jas. Lukens, Chas. B. Loyd, Carey Livingston, Frank D. Leslie, Albert Moran, Allen G. Miller, Harold T. Morey, Harry Mainhall, Leslie Moroso, Carrick Major, W. J. Madden, Jos. Mann, Theo. F. Mulligan, Sam Morton, Jas. B. Mackie, Chas. F. Miller, A. E. Morgan, Jas. Merrick, Walter More, Cyrus H. Martin, Geo. J. McQuade, Roger L. McAndrews, Frank Mc Cormack, Jas. McCormick, Bernard J. McOwen, Robt. McBride.

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Vedra, Yarmo, B. T. B. Van Tenney, Woodruff, Harry, A. R. Wilber, Chas. O. Wallace, W. W. Wagner, H. G. Woodridge, Stanley G. Woods, Ed. S. Williams, Frank Munderlic, Willie Weston, Frank E. Wallace, Ralph Wordley, Chas. D. Wilson, Young, Everett.

REGISTERED MATTER.

Laura Bea Birth, Jas. Curtis, F. A. Demarest, Clara Paulet, M. R. Moulton, Frank Rowan, Franklin Whitman, Ernest Frapponi, Sidney McCardy, Walter N. Lawrence, Chas. P. Pomeroy.

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Correspondence

ALABAMA.

BIRMINGHAM.—SHUBERT (A. Matthes): Open 9 with Tim Murphy in Mr. Opp., New favorite, readership, all business expected.—BLITZ (M. L. Seman): Millionaire Kid, Labor Day matine, 8-11; fair; good business.—MAJESTIC (Reddick): Good bill; vaudeville: good business.

MOBILE.—LYRIC (Gaston Neubrik): Sunday Drew in Billy 2, 8; excellent co. to large business. Tim Murphy in Mr. Opp. 10, Queen of the Moulin Rouge 18, 17.—MOBILE (J. Tannenbaum): Opens with Polly of the Circus 22.

ARKANSAS.

LITTLE ROCK.—MAJESTIC (S. S. Harris): Opened season Aug. 26 to capacity with excited bill.—ITEM: Work on the new Kemper Theatre is progressing in a most satisfactory manner, and in the absence of unforeseen difficulties will be ready to receive Mr. Drew and his co. in Billy 20.

HOT SPRINGS.—AUDITORIUM (Brigham and Head): The Smart Set 8 pleased a top-heavy house.—NEW PRINCESS: Opens 19 with vaudeville.

PINE BLUFF.—ELKS' (C. E. Philpot): Smart Set 8; fair performance; topheavy house. Ishmael 20. Sidney Drew in Billy 22.

CALIFORNIA.

SAN FRANCISCO.

Seven Days Popular on the Coast—New House in the Richmond District.

At the Columbia Aug. 29 Seven Days started on its third and last successful week. This play has packed the house nightly during its engagement, and the house is well filled.

Walter Stahl is billed to appear in The Chorus Girl 5.

The Alcazar opened under the regular stock season 29 in His House in Order, this having been the first presentation of this play in San Francisco. The piece was well received and the new people were given a very warm welcome. Commencing 5, special matinees will be given on Admissions Day, 9, when The Girl I Left Behind Me will be the programme.

Ferris Hartman made a decided hit in The Mikado, which opened at the Princess 25. The cast included Robert E. Leonard, Tom H. Pearce, Ferris Hartman, Mr. LeNoir, Joseph Fogarty, Myrtle Dingwell, and Marsha Goldman. Although billed for one week, if this opera proves a drawing card it will be continued seven days longer, otherwise King Dodo will be given 4.

The Lottery Man at the Savoy has proven very successful and will be continued until 4, when Wilson Lackaye will be welcomed in The Battle.

The Bevan Grand Opera season will commence an engagement at the Garrick evening 5. The Bill for the first week will consist of Faust, Rigoletto, Mariana, and II Trovatore.

The Saengerfest concerto, which took place on 1-2, was most successful. The grand massed chorus consisted of 1,000 voices and 100 musicians, the conductors being Arthur Clasen, Paul Steinborn, Joseph Riegger. The stars were Maria Rapold, soprano; Margaret Keyes, contralto; Daniel Badion, tenor, and Allan Hinckley, bass.

Kohl and Dill have finally separated and Mr. Dill will be the first of the stars to play a separate engagement, opening at the Princess 25.

A new theatre in the Richmond district is in course of erection. Archie Levy, the well-known theatrical agent, is one of the main promoters, and with him are Theodore Mayer, who has long been interested in theatricals, and a son of friend named Jas. L. Stroh, one of the members of the Board of Police Commissioners, and E. B. Mifflin, our popular Chief of Police. The house will seat over nine hundred and the building is to cost about \$45,000. It will be a 10, 20, 30 cent house, with excellent prospects, because the promoters thereof are very popular and Archie Levy, manager of attractions, is in a position to produce the best.

LOS ANGELES.

Good Work by the Burbank and Girton Stock Companies—Amateur Note.

The Servant in the House is the undertaking by the Belasco co. Aug. 29-30, with Robert Bosworth cast in the principal role. The piece is drawing well.

Annette Kellerman is at the Orpheum and attracting all comers. She gave a free lecture at this house on the morning of the 31st, to women only, and needless to say the house was turned to several thousand chairs.

The Majestic will open 6 with The Lottery Man, following 12 with Wilson Lackaye in The Battle; these two plays mark the opening of the Winter season, and, judging from the advanced bookings, the Independents are to furnish us with a splendid list of attractions.

Eve Kelly, the new leading woman for the Belasco, has arrived, and will make her first appearance in such a Little Queen 12; Lewis Stone, who has been on a vacation for the past two months, will reappear on this date also. The 13th will mark the sixth anniversary of this house.

A Manday Maid is the name of the comic

opera composed by Harry Girard, and which is to be produced by the younger bankers, together with the assistance of several professionals, as the annual theatrical event for the week 26-31. The cast and chorus are letter perfect, and rehearsals are in progress every night. T. J. Flinn of the First National Bank, has the main comedy lead, which is a part of no small pretensions; his work is so clever and so much of a surprise to Mr. Girard that the latter has made a proposition to Mr. Flinn to give up banking for the comic opera stage and tour with him in the above opera, which will begin soon after the initial production.

Henrietta Crozman opened a week's engagement at the Mason 29 in Anti-Marriage; a fair-sized audience greeted her on the opening night, and attendance for the week was satisfactory. Frank Biagi and co. in The Seaside Way are coming direct from the Mason 5.

Salvation Nell was the big undertaking at the Burbank, opening 26 for the week; Marjorie Rambeau showed in the leading role. A. Byron Beasley, who has been absent for some time, made his appearance in the role of Jim, and was strong and convincing; Grace Travers as Myrtle Odell is another member of the co. de-

serving of commendation for her cleverness; Miss Percy Bronson, Strongheart is slated for 4-11, but the chance is good for a long run for Salvation Nell.

The Girton Stock co. 28-3 at the Grand in The Girl and the Gambler, and, as usual, the houses are filled nightly. Iva Shepherd has the star part of Geraldine Lawrence, in which she does excellent work; George Webb, Chester Stevens, and Lillian Hayward all appear well in their respective roles.

DON W. CARLTON.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons): Regular season opened with a number of brand new plays that eventually will wend their way to Broadway. The first was The Member from Ozark, by Augustus Thomas, 3, and was given a careful and praiseworthy presentation by a carefully selected co. The plot deals with politics in Missouri, the action centreing about the State capitol, and the characters are principally legislators, lobbyists, corporations with schemes to get through and all the other "props" to be found in legislative halls, some conscientious, others with the barest out. There is a love story interwoven, and the large audience placed their stamp of approval on it in absolute silence and hearty applause.

A great share of the success was due to the good work done by Frederick Burton, the member from Ozark; Jans Peyton, the female lobbyist; Gertrude Dalton, Frederick Watson, the disagreeable Governor, and May Breville in two light characters, all showing careful interpretation of their parts and free from the usual first-night hesitations. Prominent in the boxes from New York to see the premiere were Mr. and Mrs. Augustus Thomas, and Mr. Thomas' secretary, Wellington Jones, A. L. Briander, B. F. Hodder, Emmett Corrigan, S. H. Harris, and George M. Cohan, who follows in a new play; W. J. Kingley, William Hepner, Walter Moore, J. Fred Immerman, and in the audience many of the members of the Cohan and Hammer companies mentioned above. Mr. Thomas was called before the curtain, and responded humorously, and thanked the audience for their generous applause. A genuine big hit was the initial production 5-7 of George M. Cohan's new comedy, Get Rich Quick, Wallingford, from the novel of that name written by George R. Chester. It was a departure from his usual musical plays, and is a clean cut, snappy comedy with the Cohan earmarks and clever, witty, up-to-date dialogue that keeps the audience in continuous good humor. It is full of action and dash and rapid fire repartees, quieting down in the last act to a unique and pretty snuffing out of the candle, and the large sized audiences left with a most pleasant recollection of the play, which is elaborately staged and portrayed by an excellent co. who are responsible for the great success it achieved. Hale Hamilton, who was last seen in The Fortune Hunter, has the character of Wallingford, and made a big hit as the breezy, well appearing "con." who finally "made good," settled down, marries and becomes the prominent citizen of the little Western town he went to film, but by good luck and love he becomes a most "desirable," and the town blossoms into a flourishing city. Frances Ring played the leading woman part with sentience and attractive presence. Edward Ellis was a good "feeder" and pal to Wallingford, all the characters to the most minor were admirably represented and included J. C. Marlowe, Frederick Weston, Russell Pinches, Grant Mitchell, George J. Henry, Daniel Sullivan, Fletcher Harvey, Spencer Morris, Powell Pratt, George Gould, and W. L. Casino, Marie Taylor, Frederick Maynard, Fay Wallace, Edward Ellis, Joseph Leela, "Seam" Montgomery, and a genuine Jan Valet. The play is headed for Broadway, where it is sure to "get over." Two other new ones follow 8-10. Maclyn Arbuckle in Welcome to Our City and Helen Ware in The Deserters 14, 15. The White Squaw 16, 17. Raymond Hitchcock in The Man Who Owns Broadway 19, 20. The Firing Line 21, 22. Robert Edison 23, 24. Girl in the Taxi 25-28.—POLY'S (F. L. Edison): Neil O'Brien, for several seasons chief birth producer with Dockstaed, was the headliner 6-10 in his extremely funny sketch, Fighting the Flames, made famous in minstrel tour; attendance big.—ITEM: Manager Poll celebrated the twenty-fifth anniversary of his marriage at his magnificent residence in New Haven the past week, which was a gala affair that lasted through the afternoon and evening. Over one thousand invitations were sent out. Several of Mr. Poll's friends from this city attended, including local Manager Edwards, Colonel McGovern, and ex-Mayor Harbison.

A. DUMONT.

BRIDGEPORT.—JACKSON'S (John J. Fitzpatrick): Bright Eyes, improved over its premiere here last season, was successful and entertaining 8. The Firing Line 8 brought out Mr. Chambers' reader-admirers and pleased them. Reikin's All-Star Tiddly Players in The Life of a Woman 7 made their first visit of this season. Harry Kelly's new exploitation of his unctuous droll Deacon Flood 9. Helen Ware in The Deserters 12, 13.—ITEM: Extraordinary interest attached to John J. Fitzpatrick's appointment as manager of Jackson's vice Irvin Jackson's lamented deceased, because Mr. Fitzpatrick started his way at this house only five years ago as programme boy and was subsequently advanced to usher, chief usher, assistant treasurer and treasurer, as his abilities became manifest. He is one of the youngest real theatre managers in the country and his appointment by Henry B. Harris came as the result of investigation of his local record. The Minnow wishes his administration all success. George B. Richardson has been appointed press agent and treasurer of the house, and, you reliable "Joe" Riley is "on the door" for his 100th year.

WILLIAM P. HOPKINS.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): A Music Hall opened its doors Aug. 27, receiving only light patronage. Frank Daniels opened his season here 1, presenting The Belle of Brittany to good returns; supporting co. competent. Mr. Daniels will pay through to the Pacific Coast this season. The City 6, matinee and night, drew well and pleased. The Firing Line 8. The Blue Mouse 10.—KEENEY'S (P. S. McMahon): Theatre reopened 5 for season, presenting moving pictures and vaudeville 5-10 to capacity business.—ITEM: Thomas J. Lynch, manager of the Lyceum and president of the National Baseball League, spent Labor Day at his home here.

STAMFORD.—ALHAMBRA (Kurnill Co.): Stamford Stock co. 6-10 presented Raffles to fair business, presenting the drama in a most finished manner. Mr. Stevenson as Raffles was convincing. Miss Carruthers made the best of her opportunities. S. T. Klawns as the English detective cleverly showed up the usual characteristics. Forrest Seabury as Crawshay gave a very vivid picture of the burglar. Mabel Griffith was exceptionally good as Mrs. Vidal. Miss Carruthers showed us the correct way to manage a hobble skirt. Woman Against Woman 12-13.

FAIR NOTES.

The Canadian Government exhibit of 800,000 sq. ft. will doubtless prove the greatest exhibition in Eastern Canada, opened Sept. 3 by the Great Fundy tides, and will run until Sept. 15. Music furnished by military bands and the Boston Ladies' Orchestra. The Royal Canadian Dragoons will perform a "musical ride." Free entertainment daily, in addition to which are two large amusement halls. Horse and stock exhibits are better than any hitherto seen in the Maritime Provinces, while the mechanical and industrial features are far ahead of anything in the past. Motorized aeroplanes in which the spectators can travel in comfort are the chief attraction. Thousands of visitors have arrived, thanks to the enterprise of Manager H. J. Good and publicity promoter, Walter H. Golding. Special transportation rates on all lines.

At Lincoln, Neb., all three theatres opened in time for State Fair Week (5-10), and Capital Beach offers special attractions from the Cheyenne Frontier Festival. The Wright aeroplanes are the star attraction at the fair. The three picture houses are playing to capacity nightly, while large crowds attend the beach, the three theatres and the Patterson Carnival company at the fair grounds.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): Season opened Aug. 30 with The Music Hall Girl; fair co. and business. Cast included Hamish Ingram, Bertie Bland, Mr. Clark, Dave Ward, Mr. Dowler, Lillian Hathaway, Miss Polly, Ade Dancer, and Eleanor Horner. Manager Gray presented his picture and some vaudeville acts for extra measure. Girl of the Mountains 6. The Wolf 7. Blue Mouse 8, and St. Elmo 9.

MERIDEN.—POLY'S (Thomas Kirby): Farlo Carson co. in Bell's Sevilla 4-7. Arthur Connely, Killian and Moore, Billie Swede Hall, Jennie Colburn, Joe Kane, and Blossom Society 8-10; Carlotta Watson and Little Master Melville Dillon, Howard Messenger and co., Oscar Raglan, and Charles Posey to large audiences.

WATERBURY.—POLY'S (Harry Parsons): A Girl of the Mountains 5; filled the house with well pleased audience. The Firing Line 6; before a small audience. New York Yiddish co. 8. The Girl and the Taxi 24. Girls 27. Robert Edison 29.

DANBURY.—TAYLOR'S OPERA HOUSE (P. J. Martin): The Wolf opened season 5 with two large houses. The Blue Mouse 8.—ITEMS: Booking through Julius Cahn.—House thoroughly renovated and improved.

COLORADO.

DENVER.

William Collier's New Play Named—Hal Stevens Made a Hit at the Orpheum.

The final performance of William Collier's remarkably successful engagement at Elitch's Gardens to date.

The Tabor will open 4 with The Third Degree in Anti-Marriage. Henry Miller follows.

The hit of the Orpheum bill was Hal Stevens in scenes from various well-known plays. Leo Lloyd and Jay Roberts, entertainers, were excellent. For the week of 5-10 the bill includes Crosby and Dayne, Captain Gurber and Miss Adeline, Dale and Boyle, Dennis Brothers, Big Travato, Stewart and Marshall.

Pantages' offers Maxini, Bobby and the Dog, Krekow and Fox, Musical Idioms, Thomas and Ryan, and the Glocks.

The Majestic: Watson, Hutchings and Edwards, Rio Brothers, Ward and Weber, Moes and Mies, Mile, Louis Ercelin and Jessie J. Franklin, John Francis O'Reilly.

Raymond and Penelope Duncan and their co. of German actors have given several performances of Electra in the Casino at Lakewood before interested audiences.

Musical critics have accorded the most enthusiastic and sincere praise to the Spring Symphony composed by Walter Bell, of Denver, a member of Simon Cavallo's orchestra, and played exclusively by this orchestra Friday afternoon at Elitch's Gardens, when the last Symphony concert of the season was given.

William Collier's new play, by Edgar Sylva and Mr. Collier, is named 'I'll Be Hanged If I Do.' It will be presented soon in New York.

MARY ALICE BILL.

PUEBLO.—OPERA HOUSE (G. E. Middlecamp): Gilmore Brown in My Rose of Tennessee Aug. 27. A Woman's Repast 28. Jeffries-Johnson pictures 8, 9.—MINNEQUA (Joe Gianni): Minnequa Stock co. in University Play 29-30. Our Town 31-32.—ITEM: PANTAGE (Charles E. Holman): Four girls, Dick Thompson and co. in Jerry Returns, Flynn and McLaughlin, Gray Trio 20-21, Sophie Tucker, Three Juggling Millers, Harry and Hale, Salvo and Antonio Southern, the Sharrocks, and special reels of the 101 Ranch 27-28.—ITEM: The largest crowd that ever greeted an ex-President in this city gathered at noon Aug. 30 to hear Colonel Roosevelt's address and witness the laying of the corner stone of the magnificent new Y. M. C. A. Building.

ASPEN.—WHINNELL OPERA HOUSE (Sheehan and Yates): Motion pictures drew good audiences Aug. 22-27.

DELAWARE.

WILMINGTON.—GARRICK (W. L. Dockster): Leo Navas, Life on An Ocean Wave, At the Seashore, The Music Publisher, The Black Sheep, Lady Carmen in The Egyptian Snake Dance, Stuart, The Male Patti: Gardiner and Vincent in Shanghai 6-10.—AVENUE (Constance, Edwards and Roth): Preparing to open 19.

FLORIDA.

JACKSONVILLE.—DUVAL THEATRE (W. L. Deicher): Mable Paige and her stock co. in Sowing the Wind Aug. 22-27 delighted large audiences every night; was one of the most creditable plays ever put on by a local popular co. Same players in Giovanni 28-29 and At Cripple Creek 5-11.—MAJESTIC (A. L. Hoyt): Continued excellent vaudeville every evening.—GRAND (Montgomery): Attractive motion pictures every afternoon and evening, drawing big houses for every performance.

Eyes Exposed to Artificial Light
Become Red, Weak, Weary, Infamed and Irritated. Murine Eye Remedy Soothes and Quickly Relieves. The Favorite Eye Tonic.

West was greeted by S. R. O. Other plays: *Tempest* and *Sunshine*, New York by Night; *The Undercurrent*, *The Child Wife*, and *Marked for Life*. Vaudeville and motion pictures 12-17.—ITEMS: William Cunningham, who is playing this week at the Maryland with the Phil Maht Stock co., is a local boy.—Richard and Quinn, singing artist, of this city, who played the Park this week, will shortly join the Keith Circuit.

FREDERICK.—**NEW CITY OPERA HOUSE** (Pearce and Scheek): The Newweds opened house 7; delighted; good business. The Hitchies, Pearl and Roth, with motion pictures 8-10. Al. Wilson 10. Soul Kiss 20.—ITEMS: The new orchestra, with William Fisher leader, is quite an improvement.—Mr. and Mrs. F. B. Rhodes, who have been playing big time vaudeville, are expected home next week.—James Rosen, who opens the New City Opera House with Buster Brown, spent 7 renewing old acquaintances.

HAGERSTOWN.—**ACADEMY OF MUSIC** (Charles W. Boyer): Human Hearts 6, matinee and night; S. R. O. and pleased. The Newlyweds and Their Baby 8; very good, to large and appreciative house.

ANNAPOLIS.—**COLONIAL THEATRE** (Fred W. Faikner): Smart Set 8; good performance and business. Passing Parade 6; good performance, to fair business. Beulah 8. Gentleman from Mississippi 10.

MASSACHUSETTS.

SPRINGFIELD.

Elio Ferguson and Frank Miller Shared Honors —Poli's Stock to Continue.

The Court Square opened the season with *A Matter of Money*, the new play by Paul Hartman that Elio Ferguson is starring in. Miss Ferguson and Frank Mills were the two artistic hits of the play, their work ringing true at every point. Coming are *Get Rich Quick Wallingford* 8-10, *The White Swan* 12, 13. The Firing Line 14, 15. Helen Ware in *The Diversions* 16, 17. *The Girl in the Taxi* 19, 20. The Poli Stock gave *Sowing the Wind* Aug. 29-3, and Wards Howard did the best work of her engagement as Rosamond. Rogers Barker was effective as Brabazon, and Mr. Bunkall as Lord Petworth. The Battle 5-10, another new play to Springfield.

Manager Poli will run his stock to Oct. 1 this year, as audience holds excellent. The Gilmore opens its new week-end policy with *The Lion and the Mouse*.

EDWIN DWIGHT.

FALL RIVER.—**ACADEMY** (George S. Wiley): The regular season opened 5, 6, matinee 6, with *The Midnight Sons*; well staged with attractive settings, fresh and very becoming costumes; a handsome chorus and not a dull moment. Most of the songs are by Alma Youlles as Carrie Margin, an easy, graceful singer, whose work was eminently satisfactory. Miss Desmond as Rosebastian was another charming singer, who was well delineated. Of the dancers Miss La Valera as Merril Myers, Jessie Prader as Lulu Firefly, and Rosalie O'Callahan were all deserving of praise. The other members of the company also good; Kitty Francis as Pansy Burns, Grace Barton as Lily Burns, Ruth Welch as the Senator, Walter Ware as Teddy Burns, Bertram H. Corber, and Edward Castano as his son, notably Mr. Burns as Dick and John T. Murry, who appeared as Lushmore. The stage settings are fresh and charming, notably those of the interior of the shoe store and the theatre, and the lawn fete with which the performance closes. The theatre scene is unusual, requiring the services of a large number of people. It has been deservedly advertised widely as one of the notable settings of the play. The opening of the season was very successful, the attendance being large and the Academy presented a very attractive appearance. The City 15.—ITEMS: William D. Page, of the Andover, entered on his thirty-sixth year of continuous service & a record that is not equaled in any theatre in New England.—Leo L. Lester will again have charge of the box-office.—Phil Dillon will direct the stage.—Gladys O'Hearne, of this city, left Aug. 30 to join her father, W. J. O'Hearne, in his tour in vaudeville.—Manager W. F. Mason has gone to New York.—Tom Kelly left to join his co. 3.—The Savoy Hotel has changed its name, and will in the future be known as the Leo.—Managers Julius Kahn and Charles Bird were in town 1.—John Dillon, who has been very ill, is improving, but will not be able to do any work at present.—Sunday concerts are given at the Elton. Premier. *Salute* to large attendance. Also *Love Vespers*, who has a host of friends in this city, was aeller 8. At Barnes and Julia Redmond drew a large number of their friends to Sheedy's Newport Theatre week 8-10. W. F. GEE.

WORCESTER.—**WORCESTER** (J. F. Burke, res. mgr.): Bright Eyes, with Florence Holbrook and Cecilia Leon, opened season 1, 2 to fine business; fine performance. The Music Hall Girl 6 to good business. Ward and Voices 7 in *The Trouble Makers*. It was produced under the direction of Bert Angeles. Lucy Daly as Babbling Bess was enthusiastically received; her "Oh, Look What's Here!" song receiving many encores. Other songs that were well received.

"You're the Girl I Dream About," sung in a pleasing manner by Louise Shernard and Lawrence Coover: "A Different Phase of Life," by Miss Daly, and "Does Anybody Want a Little Girl?" was well rendered by Mary Kilkenny. The Firing Line 16, 17. Robert Edison in *The Train Wreck* 18. Leo Raymond Hitchcock in *The Man Who Owns Broadway* 18, 24.—**FRANKLIN** (J. E. Sheehan, res. mgr.): Brewster's Millions was the attraction 5-10 to good business. Carl Gerard in the title-role supported by Grace Niles as Peggy and a fine co. 12-17 in *The Lion and the Mouse*.—**POLI'S** (J. C. Griddle, res. mgr.): The Poli Stock co. presented *The Regeneration* 6-10 to excellent business. Allen Dinehart, the new leading man, was given a cordial reception. The play was well staged.—**LINCOLN PARK**: The musical comedy *Mistaken Identity* pleased good business 5. This closes the season.—**CASINO** (H. W. Ball): On account of the sad accident that happened to Mr. and Mrs. Louis Perle (Kitty Nee Perle) Sunday evening, the Manhattan Opera co. did not play the two performances 5, vaudeville being substituted. Mr. Perle was a musical director of the co. and Mrs. Perle was the prima donna.—ITEM: Kitty Nee Perle, prima donna of the Manhattan Opera co., and Louis Perle, her husband, were drowned 4 while boating on Lake Onondagamond. She was changing places in the boat, and while doing so fell into the water. Mr. Perle jumped in to save her, but neither could swim. The bodies were sent to New York. The tour of the South that the co. was to have made under Robert H. Kane's direction, will be abandoned for the time being at least.

LOWELL.—**OPERA HOUSE** (Ralph A. Ward): Opened season 6 with Daniel Ryan in *The Black Fox* to large audiences matinee and evening. Girls 6, presented before a small, though appreciative, audience. The *Midnight Sons* 9, 10.—ITEMS: There are but few changes in the theatre staff. Ralph A. Ward will be manager. Arthur Norris will continue as treasurer. Clyde McArdle assistant treasurer. Emil J. Borges will conduct the orchestra, including John Warburton, Bosco McLean, Otto Park, and Bert Williams. Cecil Hosmer will continue as head usher. His assistants will be John Laughran, George Brumham, Roy Hennigan, John Quinlan, Charles Dow, George Barras, and Charles Hunter. John J. Garrick, manager; George Callahan master of properties, and Telles Forrest doorkeeper.—**BATHAWAY** (John J. Shannon): Opened 6 to capacity business all the week. Laddie Cliff, Jarvis and Martin, Jugglers; Theta Lighter, the Van Der Kours, Burghardt, Flynn and Parker, Elsie Ridgy and co., and Woods' motion pictures.—**ACADEMY** (J. J. Flynn): Opened 8. McAlaway Marvels, Emerson and Dupre, Magnifico Family, the Musical Barbers to capacity business.

LAWRENCE.—**OPERA HOUSE** (George W. Gallagher, res. mgr.): Season opened 6 with *The Final Settlement* to S. H. O. Daniel Ryan in *The Black Fox* 6, 7; fair business. Girls 10. The Blue Mouse 15. The Wolf 14. The City 16, 17. *The Man from Home* 18-21. The *Midnight Sons* 22-24.—**COLONIAL** (John F. Adams): William Hawtrey and co. headed the opening 6-10 to large houses.—ITEMS: Twomey and Denatti's new theatre, the Nickel, opened 6 to capacity. The audience seats 1,700, has two balconies. Four acts of vaudeville and pictures make up the bill, changed twice a week.—Work on Morris and Myers' new Broadway Theatre is being rushed, and the opening is announced for October. This is a full-sized house, seating 1,800.—D. F. Conlin's new Victoria (vaudeville and pictures) is nearly completed, and will open shortly. This is also a full-sized theatre, seating 1,700.—John R. Oldfield, formerly of the Opera House, has been appointed local manager of the new Nickel Theatre.

HAVERHILL.—**ACADEMY** (James A. Sayer): Season opened in fine shape Labor Day with John Mehan in *The Man on the Box*, although seen here a number of times the attendance was good, especially in the evening. Mr. Mehan is a big favorite here, having been Miss Leigh De Lacy's leading man for two seasons; supporting co. evenly balanced. Marion Johnson, a newcomer, division honors with Mr. Mehan, and her work was worth watching.

The *Final Settlement* 7 failed to attract the small audience to any marked degree of enthusiasm; the work of Elizabeth Royal as Elizabeth Stowe was good. Among the attractions booked are Girls 9, Dan Ryan 12, 13; The Blue Mouse 14; *The Merry Widow* 22. The City 23, 24; *Midnight Sons* 26, and Frank Daniels 30.—**OPHEUM** (Louis Mayer and L. F. Demon): Business big as usual. Russell and Smith's Minstrels pleased as the headliner Aug. 29-3, and The Military Dancers 6-10 danced their way into immediate favor.

GARDNER.—**THEATRE** (W. A. Wesley): The Belle of Tiburon Aug. 29-31; big business.

Performance fair. Girl of the Mountains 5, 6. St. Elmo 12. Gay White Way 14. Motion pictures and vaudeville on all open dates.—ITEMS:

Manager Wesley, for Hennocksbury Brothers and Wesley, lessors of the theatre, closed a lease for five years, the longest single lease ever given out by the directors of the theatre. Manager Wesley agreed to remain as resident manager and will make Gardner his headquarters.—Manager Wesley went to Poughkeepsie, N. Y., recently where he closed a lease for the Poughkeepsie Opera House. A theatre in Cobleskill, N. Y., was also leased.—According to a statement given out from headquarters this week, Hennocksbury Brothers and Wesley are negotiating for a string of picture and vaudeville houses in New York State. They now have an option on a Brooklyn, N. Y., theatre, and it is leased in the intention of the firm to attempt to get a string of theatres from Brooklyn to Albany.

PITTSFIELD.—**COLONIAL** (James P. Sullivan): Season opened 5-7 in *The Belle of Tiburon*; fine business; pleased.

The Widow Winne 8-10. Manager Sullivan ran moving pictures with vaudeville all Summer, and was very successful.—**EMPIRE**: Opened Labor Day to crowded houses with a first-class vaudeville bill.—**NEW SULLIVAN**: Now in course of construction will not be ready to open before Oct. 1.

GLOUCESTER.—**UNION HILL THEATRE** (Lothrop and Toiman): *The Man on the Box*, with John Mehan and a good supporting co. on opening night to good house. The Girl of the Mountains 3 to fair house. Quincy Adams Sawyer 5 to good business. Girls 6.

PLYMOUTH.—**OPERA HOUSE** (Primo Magoni): Opened Aug. 19, 20. Uncle Dan! fair co.; good house. Paid in Full 30; excellent co. on second house. Winthrop G. Snelling presented Quincy Adams Sawyer 2; excellent co.

5, R. O.

NORTHAMPTON.—**ACADEMY** (R. L. Potter): The Belle of Tiburon 1-3, with two matinees, to fair patronage. Girls 11. Madame X 24. Peck's Bad Boy 26. *Midnight Sons* 29.

MICHIGAN.

DETROIT.

Augustus Thomas' New Play—Manager Ward's Optimistic Views—The Week's Bills.

Augustus Thomas was present at the Opera House 5-10, smoothing the rough edges of *The Member from Osark*, which is still in its experimental stage. Next to playwriting the favorite pastime of Thomas is politics, wherefore who can gainsay that the writing of this last drama was a labor of love. It is a typical portrayal of the more intricate episodes which are seen daily in the political arena, working up to and hanging on the joint session of a State Legislature which is to elect a United States Senator. Thomas' plot, Thomas dialogue and Thomas knowledge of theatricalism combined with Thomas' knowledge of the great game of politics as played in America to-day have produced a typical American drama. The committee can assure us often of speaking parts allotted to May Greville, Cecilia Cleo Jane Peyton, Lois Burnett, Gertrude Dalton, Lincoln Plummer, Frederick Watson, Ralph Dean, John Blaytor, William Walcott, T. N. Hafford, G. M. Herbaugh, and John Drury. Next week, George Evans.

There is a fascination or charm about the names of McIntyre and Heath, mere mention of which is invariably sufficient to crowd the Temple when these artists rise to the height of vaudeville. They appeared as headliners on the bill of 5-11, assisted by Otto F. Johnstone, and

the attendance for the week betokened the fact that the Fall theatrical season is on in full swing. Una Clayton was seen on the same bill in her melodramatic playlet, *His Local Color*, and shared second honors with the Basque Grand Opera Quartette. Belicaire Brothers, Nelson and Otto, Harry Green, the Kratons, and Inza and Lovella completed the programme. Next week, Julius McVicker and co.

Low Dockstader made his annual bow 5-10, appearing at the cosy Garrick. This year's production is elaborately staged, half a dozen different settings being used, not to mention aeroplane, which chugs with alacrity and rapidity. The house was surrounded with his usual strong cast of fumakers and combards, including Carroll Johnson, Charles J. Raymond, Eddie Masier, and "Happy" Naulty. Next week, George Fawcett.

Manager J. M. Ward, of the Gayety, states that never in his experience as a theatrical manager (and he has been some years in the harness) has he seen a theatrical season open so auspiciously, from the standpoint of attendance, as the present season. Each performance for the past two weeks has been to capacity houses. *Fads and Follies* 4-10, featuring Roger Imhoff, was one of the clean examples of burlesque which Mr. Ward is continually advocating.

Sequel to *Fairies* in *The Little Girl*. He Forgot drew fairly well at the Lyceum 4-10. Next week, George Sidney.

Dave Marion, king bee of the Dreamland Burlesque, graced the personal popularity in which he is held at the Avenue 4-10. Next week, Broadway Gaely Girls.

Miles' Theatre offered a diversified bill 4-10, headed by Bigelow's Youngsters in Schooltime Frolics.

The week's melodramatic thrills were furnished by To Be Buried Alive at the Lafayette. ELIYAP A. MORTON.

GRAND RAPIDS.—**POWER** (Mrs. Billman): Opened with Three Twins Aug. 21-24; very good, to fair business. Mrs. Flack in *Flirtation of Society* and Becky Sharp 5. Sheean Grand Opera co. in Carmen, *The Bohemian Girl*, and II. Treviators 6, 7.—**MAJESTIC** (Orin Stair): The Girl from the U. S. A. pleased fair business 21-26. The Light Eternal pleased good business 28-31. The Rosary 1-5. The Port of Missing Men 4-7.—**TEMPLE** (L. E. Churchill): Week of 21 Jeffries-Johnson pictures, under management of A. J. Gillington, to good business. The regular season opened 23 with the usual good bill of independent comedies, with *Madame*, *Hammer* (J. Delamater); Excellent bills of vaudeville, headed by Genarre's 28-5.—**GARICK**: The Factory Girl 28-5. Why Women Sin 4-10.

COLDWATER.—**TIRBITS OPERA HOUSE** (John T. Jackson): A large audience seemed satisfied with a College Boy Aug. 21. The usual Labor Day matinee and night show was given A Royal Slave 5. The Girl from Rector's booked for 9, shifted to later date. Dark Devil Dan comes 10, matinee and night. The Cow Puncher is due 13. The Fortune Hunter 19. The Volunteer Organist 23. Rose Melville in Sir Hopkins 28.

ADRIAN.—**CROSWELL OPERA HOUSE** (C. D. Hardy): The Treadwell-Whitney Stock co. in repertoire Aug. 29-5 to good business, produced Beyond Pardon, *The Gambler*, Lena Rivers, College Chums, Thorns and Orange Blossoms, *The Lottery Ticket*, and *The Gates of Justice* to very good satisfaction. The Girl from Danville west Red Gate 14.

KALAMAZOO.—**FULLER** (W. J. Donnelly): Nancy Boyer Stock co. 5-10; opened with The Girl from Out Yonder, followed with The Political Boss, *The Richest Girl*, Leah Kiesman; splendid co.; business good. Rosalind at Red Gate 12. Creator and His Band 13. Leah Rivers 17.

TRaverse CITY.—**STEINBERG'S** (George S. Challis): Rosalind at Red Gate 2; very good, to fair business; excellent attraction. Along the Kenosha 8. Ideal Stock co. 12 and week. The Volunteer Organist 23. The Northern 15.

CHARLOTTE.—**THOMAS' OPERA HOUSE** (Donovan and Lane): W. A. Mann presented Dark Devil Dan Aug. 20. George H. Webb presented A Royal Slave 21 pleased good houses. Rosalind at Red Gate 10.

BIG RAPIDS.—**COLONIAL** (Bartlett Doe): The Girl from the U. S. A. Aug. 5; very good, much audience and business. The Vulture 3 fair, good, to fair opening, to fair business. Along the Kenosha 9.

CADDILAC (E. E. Russell): Rosalind at Red Gate 2; very good, to fair business; excellent attraction. Along the Kenosha 8. Ideal Stock co. 12 and week. The Volunteer Organist 23. The Northern 15.

BENTON HARBOR.—**BELL OPE B A HOUSE** (J. A. Simon, res. mgr.): At the Sun Went Down 4; fine attraction, to capacity house. The Rosary 5. My Cinderella Girl 6. Joseph Schenau Opera Co. 12-15.

PORT HURON.—**MAJESTIC** (J. W. Brown): The Girl from the U. S. A. 6 pleased fair business. The Pinkerton Girl 10. George Sidney in The Joy Riders 18.

IRON MOUNTAIN.—**RUNDEL'S OPERA HOUSE**: What a Girl Can Do 5; good, to fair house. Across the Great Divide 15. Russell Stock co. 15-17. Josh Simpkins 30.

MISSISSIPPI.

ST. LOUIS.

The Prince of Pilsen Pleased Good Business at the Garrick—Coming Attractions.

St. Louis, Sept. 6.—The attraction at the Garrick is the Prince of Pilsen, and the old favorite has gained a new lease on popularity. An innovation outside the footlights was the appearance of women ushers, a successful debut experiment.

The Century opened its season last week with The Girl in the Kimono, with Jerry Melville, whose character work was very good. The Girl, Frances Warren seemed cast in an unfortunate role.

The American star is high so far this season. A record week of The Hossary was followed by a full house at the opening performance of Her Son by a clever company. The Mother, Janice A. Eastgate did fine finished work. Margaret Lawrence displayed character knowledge as Cicely Conway of the New York smart set.

The Imperial offered The Right of Way. Halieff Thompson playing the big role. He did this in a very intelligent, compelling fashion. Mr. Turner approached Theodore Roberts' Jo Portia role. Miss Hackett grasped very surely the requirements of Rosalie.

Haslin's Stock company at Havlin's presented last week a stirring melodrama, *The Sheriff of Angel Gulch*. Jessamine Hodges, leading woman, lends remarkable ability to a blood-and-thunder atmosphere. The company opened well.

The Olympic will open 12 with The Spendthrift. The cast will include Edmund Breese, Thais Magrave, T. Daniel Frawley, and Jack Devereux.

Delmar Garden headlined Josephine Sabel, very successful in her own inimitable rendering of various songs. The Nevalis and Lee Beggs and company in *Old Folks at Home* appeared.

Forest Park Highlands had a snappy bill last week. The Three Vagrants, superb in grand opera numbers, were in the garb of tramps. Mayme Quenell, soloist, has soprano voice of fine quality.

The New Columbia opened a very promising season last week, headed the bill with Arturo Bernardi, character change wizard, and Camille Ober, a Parisian singer.

The Yankees Doodie Girls played last week at the Standard.

The Garrick held The Bowery Burlesques in two travesties.

Bills this week: Olympic, The Spendthrift; with Edmund Breese; Century, My Cinderella Girl; Garrick, Miss Nobody from Starland; American, The Thief; Imperial, The Show Girl; Havlin's, Kidnapped for Revenge; the Princess headlines The Barnyard Romeo.

KANSAS CITY.

Record Week of Good Business and Strong Attractions—Season Well Advanced.

The week of 4-10 was a big one in local amusement circles, as it marked not only the

but several new players have been engaged and the co. will be generally strengthened. In Lady Huntworth's Experiment Edith Evelyn carried off the honors, while Lee Baker and W. H. Tucker were also seen to great advantage. Others who gave capable support were Jane Meredith, Louise Farum, Coral Tucker, Wayne Aray, Bert Walters, Butler Powers, and Eugene Books, Jr.

In Old Kentucky, the perennial attraction, at the Blue, drew its usual crowd of admirers. Andrew Johnson is again the Madge and Bert Clark is still playing the colonial. The Honey-moon Trail follows.

CARLTON W. MILES.

ST. PAUL.

The Sam S. Shubert Theatre Formally Opened—Chauncey Olcott at the Metropolitan.

The formal opening of the Sam S. Shubert Theatre took place Aug. 29, although the first performance was given Sunday evening of *The Fourth Estate* to a good sized audience, which showed the theatre to be an altogether satisfactory playhouse. Viola Allen 5-10.

A rating good musical comedy was produced at the Metropolitan 20-21. The Three Twins delighted the eye and the ear; the music, although not new, has lost none of its charm, and fair-sized audiences have greeted every performance.

Victor Morley as the Third Twin proved as amusing and versatile as ever and was well supported. Chauncey Olcott in *Barry of Ballymore* 6-10, which will undoubtedly be the best theatrical week of the year, at the presence of President Taft, Mr. Roosevelt, the Conservation Congress and the great Minnesota State Fair will bring many thousands.

GLENN A. MORTON.

BRAINERD.—**PARK OPERA HOUSE** (F. G. Hall, res. mgr.): Arizona Aug. 30 pleased fair house. The Flower of the Ranch 1; well pleased large audience. The Cow and the Moon 12.

ALBERT LEA.—**BROADWAY** (F. H. Maloney): Dan Cupid Aug. 28; good house and performance. Victorine 29.

PARISIUM.—**OPERA HOUSE** (Kaiser and Davis): Motion pictures Aug. 31-8; licensed drama, change of subjects each week; well patronized.

AUSTIN.—**GEM** (W. J. Mahnke): The Blue Mouse 8. The Climax 12. Cast Aside 14.

MISSISSIPPI.

YAZOO CITY.—**YAZOO THEATRE** (D. Wiesner): Earlich Brothers and Coleman have secured control for another season, retained D. Wiesner as manager and will open 15 with Sidney Drew.

YAZOO CITY.—During the summer the house has been redecorated in a very artistic manner and a fine new drop curtain added. Throughout this section a splendid crop is about made and a successful season is expected.

GULFPORT.—**THEATRE** (E. W. Lang): Season opened with McFadden's Plaza 8; pleasant good house.—ITEM: Mr. and Mrs. Cole and two children are spending their vacation at Biloxi, Miss.

JACKSON.—**CENTURY** (S. J. Myers): Season opens with Sidney Drew 14. Daisy Cameron 27. LuLu's Husband 5. The Girl from the U. S. A. 18. Margaret Anglin 14. The Casino Girl 15.

MISSOURI.

opening of three other houses but a week of excellent offerings as well. The Shubert, Willis Wood, and Orpheum were the last to break into the market, and with their opening all of Kansas City's theatres are now in full blast, with the exception of the Auditorium. The lease on this house was sold to the Orpheum last season, after the close of the Woodward Stock engagement, and no announcement has been made as to its disposition for this season. The bills at the three leading houses, the Shubert, Willis Wood, and Grand, were all of a light entertaining nature, well suited to the time of year.

Lulu's Husband, featuring Mabel Barrison and Harry Conner, was the season's initial attraction at the Shubert 4-10, playing to a series of large and extremely well pleased audiences, and the hit both play and players scored was well deserved. The Midnight Sons 11-17.

Henry Miller opened his season's tour and likewise the Willis Wood 4-10, presenting His Husband's Wife and a preceding concert pianist from the ranks of the City's titled matinées. Frederick Lehman, Auditorium, who filled the theatre to the last row, welcomed the popular author-actor, and enthusiastically applauded both plays and players. The curtain-raiser was an intensely effective bit in which Mr. Miller and Laura Hope Crewe both distinguished themselves and won well merited applause. The Woodward and Burgess Co. still controls this theatre, with F. L. Woodward as manager, O. H. Buckley as business-manager, and Arthur Keel as treasurer. Billie Burke 12-14. The Third Degree 15-17.

Miss Nobody from Starland, another Hough, Adams and Howard musical comedy, was the Grand offering 4-10, playing to capacity audiences at practically every performance. The Prince of Wales 11-17.

The Gillies also had a musical comedy 4-10 and the Show Girl, with Blida Thomas and Lou Hall in the leading roles, proved to be one of the biggest hits seen at this house for some time. Cast Aside 11-17.

Once more the Orpheum, Kansas City's popular vaudeville house, is open. Since last season this theatre has practically been rebuilt, at least something like \$80,000 has been expended, and both interior and exterior show a remarkable change for the better. Manager Martin Lehman, who has been in charge of the house since its opening as a vaudeville theatre, continues as its manager and promises his patrons the best season of vaudeville they have ever witnessed.

The Ducklings held the boards at the Century 4-10 to the usual good business. The production is clearly one of the leaders on this circuit and the audiences seemed well pleased with the entertainment offered. Edmund Hayes in The Wise Guy 11-17.

The Box Tops were the Gaysay attraction 4-10, opening to two big Sunday audiences. Both burlesque and olio were unusually entertaining, while the costuming of the feminine members of the co. was a feature. Bowery Burlesques 11-17.

Con Hecker, formerly of the Willis Wood staff, is guiding the destinies of The Show Girl co., playing this week at the Gillies.

J. J. Shubert was a visitor in Kansas City last week, dropping off for a few days on his way back from a Pacific Coast trip. Bert McPhail, formerly of the Empire Theatre, Cleveland, O., is the new manager of the Gaysay here, succeeding F. Wilson, manager last season. Frank T. Daniels, here this week with Luis's Husband, is a Kansas City boy who is making a success. Captain Pickard's educated seals and sea lions were the headliner at the Empress 4-11, where the usual entertaining vaudeville bill was enjoyed by big crowds.

D. KERRY CAMPBELL.

JOPLIN.—THEATRE (W. W. Bray): Opened Aug. 28 with the Down in Dixie Minstrels; John Buckner, the Alabama Biscuits, headed a large co.; good business and co.—ITEMS: The Quark Interstate Exposition will open here Oct. 8-17. This takes in the States of Missouri, Arkansas, Oklahoma and Kansas. Great preparations are being made and large crowds are expected. Arrangements are under way for the football game between Missouri and Oklahoma universities to be played here.—Daisy Cameron will open the Blake Theatre, at Webb City, in Nancy, on 4. Indications are for one of the best theatrical seasons for a long while.—Managers of both theatres promise the best line of attractions that have ever been here.

ST. JOSEPH.—TOOTLE (C. U. Philey): Harry Bulger in The Flirting Princess opened season Aug. 30 and scored a great personal hit; Estelle Jansen was second honors; business to capacity. The Bed Mill 4. Mabel Barrison and Harry Clegg in Little Housebands 11-17. YUGUM (C. U. Philey) Billy Clifford in The Man, the Girl and the Game 28-31; much above average in every way; Billy Clifford, Hassel Swanson, and Jack Trainer were excellent in their parts; business excellent. The Ducklings 1-3 pleased good business. The Cowboy and the Thief 4-7. Edmund Hayes in In Society 8-10.

HANNIBAL.—PARK (J. B. Price): Daniel Boone on the Trail 1; co. and business good. Grace Cameron in Nancy Aug. 30 deserved better business. Daniel Boone on the Trail 2; business light. Dr. Herbert L. Flint 26-30. Return of House of a Thousand Candies Oct. 4. Return of The Man on the Box 6.

MEXICO.—OPERA HOUSE (A. B. Waterman): Grace Cameron in Nancy Aug. 30 deserved better business. Daniel Boone on the Trail 2; business light. Dr. Herbert L. Flint 26-30. Return of House of a Thousand Candies Oct. 4. Return of The Man on the Box 6.

MACON.—LOGAN (H. M. Logan): Daniel Boone on the Trail 6. The House of a Thousand Candies 9.

MONTANA.

HELENA.—THEATRE (George Miner): Completely renovated and repainted, officially opened with Walker Whiteide's presentation of The Melting Pot 1; capacity house, and not in years was there a better satisfied audience in this city. A Stubborn Cinderella 2 to a large audience. John Mason in The Witching Hour 15. Arizona 20. Viola Allen in The White Sister 21. Cow and the Moon 23. Sutton Stock co. 25-28. The Goddess of Liberty 29, 30. The City Oct. 1, 2. The Blue Mouse 4.—ITEM: Manager Miner is much pleased at the opening season and promises Helena theatregoers the best list of attractions ever booked for the capital city.

BUTTE.—BROADWAY (James K. Hessler): Walker J. Whiteide Aug. 30 in The Melting Pot. A Stubborn Cinderella 4. The Witching Hour 15. Arizona 17, 18. Viola Allen 20. The Goddess of Liberty 20, 21.—ITEM: FAMILY (Dixie F. Sutton) Harry Cornell Stock co. 28-5 in My Girl, from Dixie. Wife Name Only; or, The Deserter Bride 4-10. Gates of Justice 11-17.—ITEM: Manager Swarts, of the Majestic, has so far recovered from his grippe that he was out before daylight 1 celebrating opening of shooting season, bagging twenty-seven ducks.

NEBRASKA.

OMAHA.

Henry Miller to Open the Brandis—Excellent Business at All Houses.

In another week the theatrical season will be in full swing. At the present time all of the theatres are open excepting the Brandis, and it opens 12 with Henry Miller in Her Husband's Wife, with Billie Burke to follow.

Our New Minister was the attraction at the Krus 4-7, presenting fairly good entertainment to average-sized audiences. Beverly 8-10. Billy Clifford 11-14.

The Gayety has Bob Manchester's Cracker Jacks for week of 4. They are putting up a first-class performance, and business is excellent. The Box Tops are due 11-17.

Such a Little Queen is the offering of the stock co. at the Boyd, with Caught in the Rain underlined 11-17.

Both the Orpheum and the American Music Hall are doing well. At the latter named theatre The Barnyard Romeo and Cleopatra En Masque remain over for another week.

J. RINGWALT.

LINCOLN.—OLIVER (F. O. Zehring): The Flirting Princess 5-7. The Red Mill 8-10.

LYRIC (L. M. Gorman): Cloches Aug. 29-3: good, to very good houses. A Bachelor's Honey Moon 5-10. Glittering Gloria 12-17.—**OEPHEUM** (H. E. Billings): The Mermaids and good bill 29-3 to good houses.—**GABINO** (L. M. Gorman): Jeffries-Johnson pictures and Vandals 5-10.

FORREST (W. Teddett): **MCODK.**—TEMPLE (McConnell and Penell): Sanford Dodge Aug. 31-2 in The Gladiator, Faust, and The Three Musketeers, pleasing large houses.

NEVADA.

CARSON CITY.—OPERA HOUSE (Charles H. Peters): The Ed Redmond Stock, with Beth Taylor in When Knighthood Was in Flower, 1; business very good; excellent co.

RENO.—**MAJESTIC** (A. J. Ayleworth): Milton Lackaye in The Battle 3; excellent play and co., to large audience. Margaret Illington 9.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Corson and King): Opened with King's motion pictures 3 to big business. Blue Mouse 15.—ITEM:

Girls, booked 2, have changed date for one later in season.—LYRIC (Dolan and Paul): Fannie Hatfield co., Fred E. Strong, Eddie La Rose, Jean Henri, Jack Nolan, and good motion pictures drew good business Aug. 29-3.

PHENIX (M. J. White): Open 29 and drew good business; good bill, consisting of excellent Headless Slims and vaudeville by Ed Lawrence, Russell and Carmonde, May Evans, and Berkley and Welcome pleased.

PORSCHEMOUTH.—THEATRE (F. W. Hartford): Girls 2; drew a good house and pleased. Daniel Ryan in The Black Fox 8. The Wolf 20. The Blue Mouse 23. Frank Daniels 27. The City 28, 29.

NEW JERSEY.

JERSEY CITY.

Fiske O'Hara Drew Good Houses as Usual—Aborns Sending Company to the Coast.

Fiske O'Hara and co. came to the Majestic 5-10, to his usual good business, and The Wearling of the Green gave him an excellent opportunity to make good. The support is all that could be desired. Marie Quinn as Norah and James E. Miller as Murtagh are capital. Her Son 12-17. Brewster's Millions 19-24.

John Mayon, of this city, returned 6, after a successful Summer of comic opera at Brandywine Spring Park, Wilmington, Del. His press notices are very complimentary.

The Cozy Corner Girls were at the Bon Ton 10 to fine patronage. Richy Craig and Billy Snorre were the comedians and they are good. The Flirt 11-17, and drew large houses with Matt Kennedy, with a few scenes of rollicking humor. Zalilah, an Oriental dancer, appears.

The Bohemians 8-10. The Girl from Dixie 12-14. Imperials 15-17.

Milton and Sergeant Aborn are sending an opera co. out to the Coast to play one-night stands. Managers of the theatres where the co. will appear in that section were unanimous in selecting Bohemian Girl out of a long list of operas. Horses will be introduced in the presentation.

WALTER C. SMITH.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): As the inaugural attraction George Harrington's Beverly (Western), with Marie De Trace as Beverly Calhoun, was presented Aug. 31 to a large audience, principally composed of "out-of-towners." Miss De Trace made a typical American girl, portraying the role with a dash and spirit that won nearly unanimous acclamation as prima donna. To Josephine Willard as Enraptured, a twin of humor that was irresistible. Danton, the exiled prince, known as Baldwin, was capitally taken by Harry G. Keenan. General Mariano was handled in capable style by Dodger Arthur, as was the Colonel Quinton of Hamilton G. Parks. Others constituting the cast who were palestaking were Edna Hall Smith, Dorothy De Ecker, Francis Woods, Fred H. Graverga, John Elliott, William Hammond, George Haley, Charles Lynch, and William G. Long. The production was handsomely staged. Vaudeville and pictures drew heavy houses 3, with the Five Musical Michaels as chief attraction. Each number was repeatedly encored and deservedly so. The quintette appeared for the first time in two really clever dance numbers that scored heavily; El Barto, the Merry Wizard, also "rumba," plus hearers.—ITEM: James W. Lanning has temporarily laid aside business cares for a well earned vacation, having left 1 for Indianapolis, Ind. The itinerary will also include visits to Newport News, Va., and Washington, D. C. He was accompanied by James Clarke, of New York—John V. Connolly, who closed a long engagement at the Auditorium 27, with his partner, Victor Steele, opened in their sketch at the Victoria, Philadelphia, 29, with Reading, Pa., to follow 5.—Arthur Mairs, with the Riverside Minstrels, is "soling" with success at the Majestic.—Bronco buster and cowboy "Buck" Connor—in the flesh—was in town 1, appearing in Midwest as it passed in review in motion pictures.—The appointments on the staff of the Auditorium include Sam Onan, whose genial face will smile from the box-office window as of yore; George Slippath, stage-manager; Elmer Gates,

electrician; Frederic Breisford, head door-keeper; Phillip Gallagher, balcony; William McGonigal, gallery. Thomas Massy has not, as announced, resigned the directorship of the orchestra, which will continue under his guidance when not otherwise engaged as conductor of the orchestra at Taylor's Opera House, Trenton, N. J.—L. J. Sievin, under whose management Delamater and Norris, Inc., has placed Beverly for a tour of the Western States, speaks entertainingly of past experiences. The co. opened at Trenton, N. J., Aug. 29, when they were greeted by a crowded house.—George Hoover, the manipulator of pasteboards at the Auditorium, has decided to follow the example set by his associates and "stage" away for a sojourn of a week at Cape May.—A handsome new motion picture packed the house 5-10.—**MAJESTIC** (Emil Detcheva, prop. and mgr.): Week 5-10: Vanderville and motion pictures drew crowds.—ITEM: J. Lawrence Weber, Sam A. Scribner, and J. Herbert Mack, the Censor Committee of the Columbia Amusement Co., were here this week on a tour of inspection of their circuit of burlesque theatres; they will go as far West as Omaha.—Townsend Welsh, a former Alabamian, now representing Otto Skinner, was in town 2.—Mrs. Howard Nichols, wife of Manager Nichols of the Gaity, was the recipient of a large floral piece the opening night, the gift of prominent Elks.

GEORGE W. HERRICK.

ELMIRA.—**BORICK'S** (Henry Taylor): Most pleasing was the Manhattan Opera Co.'s production of Martha 5-7; excellent business. Gladys Caldwell was a captivating Lady Harriet Durham and won new honors; Melia Tarrion made a winsome Nancy, and Frank French a satisfactory Lord Tristan. Henry Taylor scored a big hit as Lionel, and Karl Stahl was seen and heard to advantage as Plunkett. Allen Ramsay made much of the part of the sheriff and the orchestral direction of George Lyding helped materially in the general excellence of the production. The Bohemian Girl 8-10, bringing the opera season at this house to a close.

LOCHMUIR (Lee Morris): Black Patti 8-10; good house, pleased. The Forest Stanley co. 10-12. **SHAWNS** (Play): The Venetian. When We Were Twenty-one 2. Holy City 4. Royal Slave. Under the North Star 6. The Singing Bell 8. The Chocolate Soldier 14.—ITEM: **MELODRAMAS** (Lee Morris): Black Patti 8-10. **ALBERT C. D. WILSON.**

PLAINFIELD.—THEATRE (Proctor and Sanderson): Initial performance of the Plainfield Permanent Stock co., matinee and evening, 5. In the three of us, Harry Brunell is manager of the co., and unusual care has been taken in selecting the players. The house was filled at both performances and the hearty applause bore testimony to the good work. Carry Lee, the leading woman, as Ray MacCloskey took the part with all the skill for which she is renowned in repertoire under management of Earl Burgess. Elvina Woodruff, known as the youngest second woman, played the part of Mrs. Bill with the same life and spirit that created favorable comment when she appeared in The Rose of the Rancho, The Palace of the King, and Dorothy Vernon of Haddon Hall. She last appeared in the leading part of Just Out of College. The character part of Maggie was taken by Laurie Davidson, who is remembered for her work with James E. Hackett and Virginia Hartnett. A touch of old Broadway was given to the Western setting in the appearance of Harold Mead as Sir Simon Townley. Mr. Mead is the leading man and was under the management of David Beresford for five years, appearing in The Music Master and The Grand Army Man. The part of Clem MacCloskey was artistically portrayed by Fred Spear. William H. Elliott as Louis Beresford appeared to good advantage. Twain Bill was creditably impersonated by John A. Robb, who has been assigned the character parts. He appeared recently with Blanche Janis. Warren F. Hill, who is stage director, creditably filled the part of Lorimer Tremblay. A humorous touch was added by the clever work of James Frawley as Hop Wing, Beresford's Chinese servant. The big sister's little brother was on hand in the person of Johnny Hines, filling with credit the part of Sonnie MacCloskey.

BAYONNE.—OPERA HOUSE (R. Victor Leighton): The Thief 5-7; drew good business. Three Weeks 8-10. Mildred and Beaconsfield 11. The Flight of Princess Iris 12-14. New York, with Laura Nelson Hall, Mary Shaw, and Orin Johnson in the cast, 15. The Chinatown Tailor Mystery 16, 17. The Pet of the Petticoats, with Miss Dazie, Dallas Welford, May Volkes, Harriet Bert, Jimmie Sullivan, and Charles Morrison, 29.—**BIJOU**: Opened Aug. 29; big business marks every performance.—ITEM: Manager Howard has commenced his third season as manager of the Bijou. The great success of this house is a fitting tribute to Mr. Howard's executive ability and pleasing personality. Manager Howard during his vacation visited Scranton, Pa., and Washington, D. C., and wound up with a month's stay at Atlantic City, N. J.

BRIDGEPORT.—CRITERION (Ed B. Moore): Happy Hooligan presented a snappy performance with strong musical features, which pleased packed house 1; Edwin Hanford as Happy won much applause. The Thief 12.

WATERDOWN.—CITY OPERA HOUSE (W. Scott Mattraw): William Lawrence in Uncle Dave Holcomb 3; made splendid money. William Steine, Charles Woollin, and Montgomery deserve credit. Thayer Dewey as Grace Holcomb 5-7, as excellent co.

LYCEUM (M. B. Wolff): The King-Lyon co. 6 to 10; matinee and evening 8-10. The Girl and the Outlaw and The Little Miss of Virtue 11-17.—ITEM: **SHUBERT** (T. E. Allis): Louis Mann in The Chester 5-7; Madame Mathilde Cottrell gave excellent support; praise is due Emily Ann Wellman for a clever interpretation; the rest of the cast was unusually satisfactory.—**BAKER** (F. G. Parry): The Minister's Sweetheart 5-7; Louis Hartman and Wayne Nunn received rounds of applause; the play was well produced and the cast fully met all requirements; big business.

O'HARA 12-14.—**COINTHIAN** (H. G. Jacob): Irwin's Big Show 8-10; Uncle Sam, Jr., was the offering; Larry McClellan was many laughs; costumes and olio were excellent; Margaret Abbott and Marie Revere did the principal work; big business.

E. G. KIRKEL.—**WATERDOWN.**—CITY OPERA HOUSE (W. Scott Mattraw): William Lawrence in Uncle Dave Holcomb 3; made splendid money. William Steine, Charles Woollin, and Montgomery deserve credit. Thayer Dewey as Grace Holcomb 5-7, as excellent co.

SCENE STADY.—**VAN CURELL OPERA HOUSE** (Charles G. McDonald): Misses Van was presented 5, 6 for the first time here and was welcomed by capacity houses. Human Hearts 7; has lost none of its popularity; performed to large audiences. The Lottery was 8, 9; received its New York success of wide enthusiasm. The King-Lyon co. 10, Madame 11. Robert Mantell 23-24 in Shakespeare plays to be announced.—**MOHAWK** (Oscar T. Taylor): The Folies of New York and Paris 5-7; easily one of the best in the wheel; taxed the capacity of the house. Trocadero 8-10; crowded houses prevailed. Irwin's Big Show 12-14.—**MAJESTIC** (O'Donnell and Shanahan): The Joy Boys 5-7 gave a very creditable performance to appreciative audiences. Ward and Vokes in The Troubadour 8-10; were a big hit. Miss 12-14.

SYRACUSE.—**WIFTING** (John L. Kerr): Jefferson De Angels in The Beauty Spot proved an excellent entertainment and was enjoyed by large houses 5-7. The Chocolate Soldier 8-10. The Jolly Bachelors, with Eddie Mayhew and Al. Leach 12-17.—**BANTABLE** (S. Bantable): George Sidney in The Joy Boys was popular 5-7 and drew large audiences. Cecil Wren, as sprightly as ever, was very successful in his new vehicle. The Fortune of Betty 5-7. A realistic rainstorm was a feature. A Minister's Sweetheart 8-10. Ward and Vokes 12-14.—ITEM: Francis P. Martin, resident manager of the Wifting, was married 4 to Ada Dibold of Buffalo. Mr. Martin has been connected with the Wifting as treasurer and manager for several years, and has won from the patrons confidence and esteem. His proverbially happy and courteous ways have made him a host of friends.

SARATOGA SPRINGS.—**BROADWAY** (J. G. Graul): Jefferson De Angels in The Beauty Spot 8-10 to large and greatly pleased audiences; co. and production excellent; Mr. De Angels accorded rounds of applause. The Lottery Man 8; gave splendid satisfaction to good business; several curtain calls; Minnie Stanley as Dixie Roberts made a big hit and was the star of the performance. Daddy and the Girls 8; good play to small audience. Beverly 9-10. **CAIETY** (Howard P. Nichols): Opened the season 5-10; Caiety 11-12.—ITEM: Francis P. Martin, resident manager of the Saratoga Springs Match 9. Home Ties 10. Appellate Decision of Supreme Court 12-13.

OSWEGO.—**RICHARDSON** (Earl Burgess): Pictures and vaudeville continue to do big busi-

NEW YORK.—The regular season opens S. with The Beauty Spot. Just Out of College 6.—ITEMS: Chester De Voud was in town 20.—Dick Burdett, well known about town and late head usher at the Richardson, has been appointed treasurer of this house. Manager Burgess has engaged Professor Schilling's Orchestra to play at the Richardson on all vaudeville and picture dates.—Manager Mattie of Watertown Opera House, also U. S. Hathaway, manager of the Richardson, were guests of Manager Burgess 1-3.

PORT HENRY.—VILLAGE HALL (U. V. Derry, mgr.); Fred Peterson bus. mgr.; Blackwell, Aug. 18; big return, good business. Whiteside and Straus co. 20-31 in My Georgia Rose. The Dairy Farm and Man's Enemy, to well pleased houses. Daddy and the Girls 8. Human Hearts 12. Beverly 19. Runaway Match 20. The Firing Line Oct. 2. Mildred and Boucier 14.—ITEMS: Will H. Strauss and wife renewed old acquaintances here last week.—The Village Hall staff includes C. V. Derry, C. F. Peterson, W. Roberts, T. Helms, George Hogan, Thomas Breen, W. H. Martin and George U. Murray.

COHES.—NEW THEATRE (Frank Knower): Alvin, the Handicapped Expert, 5-7, to capacity. Quincy Adams Sawyer 9 to good business. New Theatre Stock co. 12-17 (except 13) in Pictures. House of a Thousand Candles 13.—PHOTOTS: True Hugo and co. the newest Powell, Douglas and Lillian, Shepard and Ward, Lefford and Simons 5-7. John Walsh and co., Carmine Trio, Coulter and Mack, Bennett Brothers, Nina Collins; both bills pleased capacity 8-10.—ITEM: Manager Knower will resign and go to the Lyceum at Troy.

BINGHAMTON.—STONE OPERA HOUSE (Fred Gillen); Human Hearts pleased crowded house 3. Kirk Brown, supported by an excellent co. 5-10, opening to capacity houses. Jeff De Angelis in The Beauty Spot 13. Home Ties 14. Sousa's Band 15.—ITEM: Stephen L. Oswald has been promoted to business representative of the Academy of Music in Scranton and the Armory Theatre of this city. Mr. Oswald has been connected with the Armory Theatre since its opening in Sept. 1906.

TROY.—BAND'S OPERA HOUSE (H. T. Thompson, res. mgr.); Charles K. Champlin Stock co. 5-10 pleased big houses. Plays: Arizona Limited, Shore Acres, Walls of Jericho, The Powers that Be, The Reformer, The House of a Thousand Jewels; co. and scenery good. Jefferson in Anacis 12. James T. Powers 14. The Redhead X 15, 17.—ITEM: GUTHRIE'S ORISWOLD (Guy Graves); Vaudeville and motion pictures drew the usual capacity houses and gave splendid satisfaction 5-10.

PALMYRA.—OPERA HOUSE (H. L. Ayer); will open season 23, 24 with De Angelis' Minstrels (air dates).—ITEM: Edward E. Averill, manager of the Palmyra "Courier" for over fifty years and probably the oldest newspaper man in point of service in New York State, died at his home here 5, aged seventy-eight years. Deceased was the father of H. L. Averill, the manager of Opera House.

UTICA.—MAJESTIC (J. O. Brooks); Jefferson De Angelis 5 pleased good house. The Lottery Man 5, 6. The Chocolate Soldier, delighted large audience; Antoinette Kupetsky, Fried Von Busing and Forest Buff were given ovations. Louis Mann 10.—SOURA'S ARMORY: Sousa's Band 12.—SHUBER'S ARMORY: (W. D. Fitzgerald); Vaudeville pleased good business 8-10.

AUBURN.—JEFFERSON (Ernest J. Lynch); Louis Mann opened season 8 to good business. Lottery man well received 10. Chocolate Soldier 11.—BURTIS OPERA HOUSE: Leased by John N. Ross to Lynn and King who will open with stock in October.—BUNTIS AUDITORIUM (N. Ross); Jenkins-Johnson pictures drew well 5, 6.

CORNING.—OPERA HOUSE (F. L. McGovern); Buckner and Shea have leased this house for vaudeville and pictures, with Max Hoffman in charge. Season opened 5, presenting the Mimic Fair, John Corey, Florence Gonne, and four reels of pictures to S. H. O.; three performances daily 5-10.

NEWBURGH.—ACADEMY (Fred M. Taylor); Home Ties 1 to good business; pleasing performance. Pictures 2 to crowded houses, missing performances. The Blue Moon 6 to good business and performance. De Wolf Hopper in A Matinee Idol 8. James T. Powers in Havana 12.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Vaudeville and pictures Aug. 20-31 pleased large houses. Max Fignan in Harry Jane's Pa. 1; good attraction. Jefferson De Angelis in The Beauty Spot 2; excellent, to big houses. The City 3. St. Elmo 5. De Wolf Hopper in The Matinee Idol 8. Madame X 10.

WELLSVILLE.—BALDWIN (Inter-State Amusement Co.); The Candy Girl Aug. 31 to fair business; co. good. Gorion's Minstrels 3 to fair sized audience. The World and a Woman 9.—ITEM: The Girl That's All the Candy reported 31, should have been the Candy Girl co.

NEWARK.—SHERMAN OPERA HOUSE (Leon C. Osborn); Opened for season 6, with William Lawrence in Uncle Dave Holcomb; excellent production, to fair house. The Ranchman 9. King and Lynn Stock co. 12-17. Motion pictures on all unengaged nights.

JAMESTOWN.—SAMUEL'S OPERA HOUSE (J. J. Waters); The Candy Girl 5; fair co. and business. Martin's U. T. O. 8, matinee and night.—CELERON (J. J. Waters); Vaudeville 6-10 to big business.

ITHACA.—LYCUM (C. M. Southwell); season opens 12 with The Lottery Man. The Chocolate Soldier 13. Jefferson De Angelis in The Beauty Spot 14. The Nigger 16. Home Ties 17.

GLENS FALLS.—EMPIRE (J. A. Holden); Jefferson De Angelis in The Beauty Spot 1; excellent business; co. gave satisfaction. Lottery Man 3 conceded from Home Ties 5. Human Hearts 10. House of a Thousand Candles 14.

LYONS.—MEMORIAL (Burt G. Ohmann); season opened 7 with William Lawrence in Dave Holcomb; fair house and performances.

NORTH CAROLINA.

ASHEVILLE.—AUDITORIUM (S. A. Schloss): Opened with The Queen of the Moulin Rouge 6; pleasing good business. Al. G. Field's Greater Minstrels 10.—ITEMS: The Auditorium opened with splendid prospects for good season. House now owned by the city of Asheville has been greatly improved. Mr. Schloss also retains the Grand Opera House, which will be used for popular priced attractions. J. P. Arnold, who managed for Mr. Schloss last season, will be in charge of both houses which assures the profession and public of fair and courteous treatment.

LUMBERTON.—OPERA HOUSE: Human Hearts Aug. 24.—ITEMS: Vaudeville and pic-

tures drew good business all Summer.—The Trumans Quartette made big hits with "Carry Me Stop Your Quittin'" and "Get Away Closer."—House has been remodeled and looks very attractive.

GREENSBORO.—ACADEMY (S. A. Schloss); The Soul Kiss 7; all seats sold.—ITEM: Resident Manager H. H. Tate reports fine booking for season.

OHIO.

CINCINNATI.

Second Week of Season to Good Business—Seven Days at the Grand.

CINCINNATI., Sept. 13.—The Grand began its second week Sunday night with Seven Days. Avery Hopwood appears in the leading part. Next Mrs. Fiske in Becky Sharp and Pillars of Society.

An extra good programme is at the Columbia this week. Tom Nawn and his company of funny men appear in an excellent comedy; William Farnum, supported by Alice White and company, in Pepe's playlet, The Magician's Masterpiece; Bert Shepherd, famous South African scat, and the Five Juggling Normans.

The City is blessed at the Lyric. Tully Marshall continues in the role of Fred Hannock, the drug victim. It is receiving fair patronage.

Manager George Fish will open his popular theatre, the Olympic. 18. The Foreman Stock company will be composed of new members selected from among the best players to be found. Among the plays to be given this season will be The Man of the Hour, A Woman's Way, The Squaw-Man, Anthony and Cleopatra, The Servant in the House, The Fighting Hope, Salvation Nell, The Lion and the Mouse, and many others of similar character.

The Folio of the Day is on the boards at Peope's. Gertrude Hayes heads the cast. Her supports are Sam Hearne, Joe Barton, Louie Dancere, and others.

The Empress is presenting A Session at School, by Samuel Curtis and company; Ward Brothers, dancers; National Comiques, comedy acrobats, and Wright and Stanley. A. J. McNair.

CLEVELAND.

George Evans Popular With Euclid Avenue Patrons—C. E. Roberts Won Praise.

George Evans' Minstrels were popular at the Euclid Avenue Opera House 5-10. Mrs. Fiske and the Manhattan co. will present Becky Sharp and Pillars of Society 12-17.

At the Colonial George Fawcett in The Great John Ganton was the attraction 5-10. The Nig-ger 12-17.

At the Mercy of Tiberius by a good co. 5-10.

C. Edmund Roberts, a talented young Cleve-lander, played the leading role, and won praise for his work. Buster Brown 12-17.

Gertrude Hoffman and her co. headed the bill at B. F. Keith's Hippodrome 5-10.

The Holden Players were seen in Carmen at the Cleveland Theatre 5-10. Sherlock Holmes 12-17. WILLIAM CRASTON.

TOLEDO.

A Good Word for Rachael May Clark—Season Closes at Casino Park.

At the Valentine 5 Billy Burke presented Mrs. Dot to a large audience. Vaudeville and motion pictures will continue until the regular season opens.

For the second week of stock at the American the Paycen Players presented Michael Strohong 4-10 and despite the warm weather played to good houses. As Nadia Teodor, Rachael May Clark was most convincing, playing the little Russian girl in a manner which won the full sympathy of her audience. Northern Lights 11-12.

Rosalind at Red Gate, at the Lyceum 4-10. The Port of Missing Men, with Hugo Koch, 8-10. Beulah Poynter 11-14.

The Casino Park, where outdoor amusements have been offered since the burning of theatre, will close 11.

The College Girls at the Empire 4-10.

E. M. HERB.

URBANA.—CLIFFORD (Edward Clifford); Midweek and Saturday "glow" pictures continued to good business.—ITEMS: William Wilcox, wife and daughter have joined the Latta-more and Leigh Stock co.—Spencer Walker, who is starring in A Farmer's Daughter, while playing a couple days in Springfield, spent one day visiting Urbana friends.

The Thibet, The Banker, the Thief and the Girl, The Thief, The Banker, the Thief and the Girl, Paley Accused, and The Blind Girl, The Time, the Place, and the Girl 10. The Little Homestead 12. Paid in Full 15. East Lynde 16.

COSHOCTON.—SIXTH STREET THEATRE (John Williams); Erie Stock co. Aug. 15-25; good co.; big business. The Little Girl That He Forgot; pleased good business. Mrs. Worthin's Career 30; played to good busi-ness. The Little Homestead 2; good co.; fair business. U. T. C. 9. The Girl from Rec-tor's 14.

BELLEVONTAINE.—GRAND (C. V. Smith); Hyde's Theatre Party Aug. 26-27.

TYFFIN.—GRAND (C. F. Collins, res. mgr.); The Mac La Porte Stock co. opened week 5-10, presenting One Girl in a Thousand 12-14.

MARIETTA.—AUDITORIUM (L. M. Lucas); Season opened with Vogel's Minstrels Aug. 30 to good business. Stetson's U. T. O. 1 to fair business. Black Pettit 5; big business. Howe's pictures 14. Mae La Porte Stock co. 19-24. Al. H. Wilson 25. The Sixth Commandment Oct. 3.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. Bowers); Al. G. Field's Minstrels opened house Aug. 31 to S. H. O., and as usual, pleased to the limit. Is Marriage a Failure? 14. The Doll and the Dollars co. 20. Paid in Full 21.

WARREN.—OPERA HOUSE (John J. Murphy); During fair week, starting Aug. 29, the Murray Mackay Comedy co. presented to crowded houses Beyond Pardon, St. Elmo, A Daughter of the South, Jane Eyre, Lena Rivers and Sign of the Four.

UHRICHSVILLE.—CITY OPERA HOUSE (Elin and Van Oothan); Mrs. Worthington's Career Aug. 31; did small business. The Little Homestead 9. She Perkins 21. A Farmer's Daughter 17. Monte Carlo Girls 21. Paid in Full 23. Price and Butler in repertoire 28-31.

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Principals and Chorus Girls, also a Quartette that can play parts. Three day and week stands. Address quick, stating lowest salary and full particulars.

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PLAYS

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STENOGRAPHY
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Best Work Lowest Rate

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WANTED

An actor who can play Romeo; must be young and fit the requirements of the part. Long season's engagement at reasonable salary, and will feature you if make good. Address

HARRY SHELDON,
Wildman's Dramatic Agency, Chicago.

DEFIANCE.—CITIZENS' OPERA HOUSE (R. V. Wortman); Sis Perkins 5; fair house. The Fighting Parson 10. The Candy Girl 17. Middle States Stock co. 19-24. Grace Cameron in Nancy 27. The Smith Greater Shows (caravan) 12-17.

ASHTABULA.—LYCEUM (S. F. Cook); Rajah of Bhong co. closed successful six-day engagement 7. Plays: The Call Girl, and The Rajah of Bhong; vaudeville was introduced in these productions. Paid in Full 5.

CANTON.—OPERA HOUSE (E. E. Butter); The Chicago Stock co. opened 3 to two capacity houses, presenting Clothes in a Highly Satirical Manner. Other plays: The Straight Road, The Step Child, Strongheart, St. Elmo, The Climber, and The Lost Trail.

MANSFIELD.—OPERA HOUSE (Reis Circuit Co.); Opened successfully with Our New Baby 14. Pleasant fair house. U. T. C. 12. The Girl from Dickens' to follow. —OPRHEUM (Fred Hilton); Opened 27 with vaudeville.

WOOSTER.—OPERA HOUSE (Kettler and Limb); Al. G. Field's Minstrels Aug. 17 sine-entertainment, pleased a good house. Little Homestead 5; poor house. The Elsie Desmond Stock co. 12-17 (Fair week). Buster Brown 27.

TIFFIN.—GRAND (C. F. Collins, res. mgr.); The Mac La Porte Stock co. opened week 5-10, presenting One Girl in a Thousand 12-14 with The Candy Girl.

DUCYERS.—OPERA HOUSE (W. F. Gebisch); May La Porte Stock co. 12-17. The Girl of the U. S. A. 28. Howe's pictures (aspirin King's Daughters) 29.

PORTSMOUTH.—GRAND (Fred Higley); The Joseph King Stock co. opened 5 to big business and continued to please good business through the week.

LANCASTER.—GEM (J. Gardner); To good business. CHESTNUT STREET (W. T. Churchill); Dark, an AUDITORIUM CITY BUILDING; Lyman Howe's pictures 8.

MIDDLETOWN.—SONG OPERA HOUSE (A. E. Walberg); The Time, the Place and the Girl 8; good co.; S. E. O. Two Americans Abroad 8.

NORWALK.—GILDER (W. A. Roscoe); Paid in Full opened house 6 to satisfactory re-turns. Chicago Stock co. 12-18. Quincy Adams Sawyer 27.

CAMBRIDGE.—COLONIAL (Hammond Brothers); Field's Minstrels 1; crowded house; better than ever. The Little Homestead 3 satisfied two good houses.

FINDLAY.—MAJESTIC (J. B. Swofford); The Farmer's Daughter 3 pleased good business. The Cow Puncher 5; fair houses.

CIRCLEVILLE.—OPERA HOUSE (H. C. Gordon); The Time, the Place and the Girl 3 delighted a large audience. Howe's Pictures 7.

OREGON.

PORTLAND.

Good Business at Sunbeam and Lyric—Praise for Eva Pollard.

The Mikado was the attraction at the Sunbeam 1-4. Business was good and the co. came up fully to expectations. Eva Pollard, the charming soprano, is a young woman of rare talents. She has range and sweetness of voice.

GEORGE

LYDECKER

with "\$3,000,000"
Permanent Address, Green Room Club, N. Y.

that is equalled by but few light opera stars. In addition, Alie Willie and Jack Pollard are in the cast. All the principals and chorus of the consolidated cos., National and Pollard Opera co., are seen in the production. The Melting Pot 16.

A Scotch Highball was the offering by the Armstrong Musical Comedy co. at the Lyric week 20, and it is reported that business was good. The Gibson Girl 10.

JOHN F. LOGAN.

BAKER CITY.—THEATRE: Margaret Illington Aug. 31 delighted large audience. Miss Illington was ably supported by Ruth Ormsby and Eugene Fornay.

PENNSYLVANIA.

SCRANTON.—LYCEUM (Thomas M. Gibbons): Dorothy Donnelly in Madame X Aug. 15; strong, two enthusiastic capacity houses; Dorothy Donnelly in the title-role did splendid work. She was ably supported by Robert Payson Gibbs as Noel; Wright, Huntington as Louis Floriot; Malcolm Williams as La-roque; W. H. Denby as Parisard; George Timmons as Merlin; Charles J. Wilson as Dr. Chesney; Maria Oatman as Rose; William Elliott as Raymond Floriot, and Cecil Korn as Helene, all of whom merit mention. The others, Harry C. Bradley, Frank Wright, Charles H. Henderson, Thomas Dennison, John McKee, Walter F. Tully, and Neil G. Kelly. The staging was very effective, as was also the scenery. The Volunteer Organist 8, with matinee; co- goes to two excellent houses. Gladys Williams as Grace, Margaret Florence White as Lucretia Marzuoli, Phil McCarthy as Ebb Ulter, Harry Yard as Hubbard Griffin and Margaret Lewis as Mrs. Yukon merit special mention. Charles Walker as Sam Yukem, Edward Nannery as Nathaniel Mansfield, and Grace Normans as Jessie Yukon pleased. The singing of Willie Holden and Millard Harris, the choir boys, was excellent. The others, Harry Nelson, Thomas Carroll, William Burns, Tom Sturgis, Alexander Rivers, and Ida Norman. The staging was excellent. Dustin Farnum in Cameo Kirby 6; a strong co. to excellent business; they deserved a packed house; Dustin Farnum in the title-role scored a decided and well merited hit, securing many curtain calls. W. H. St. James as Larkin Bance, H. M. Hicks as Tom Randall, R. Garwood as Anatole Vendry, Eugene Webber as Colonel Morris, Neal Hart as Adele Bandal, were excellent and merit special mention. Master Sydney Melvin as The General captured the house. The others: Burr Cartwright, M. Carleton, Samuel Burton, Viola Knott, Maud Hosford, Ruth Lloyd, Stella Congdon, and Gladys Williams. The staging was all that could be desired. Seven Days 8, 10, with matinee; good advance sale. The House of a Thousand Candies 12. Robert Mantell 9, 10.—COLUMBIA (G. Nelson Teets): The Cozy Girls in Room Number Six and The Broken Brokers at Atlantic City 6-7; co. and business excellent; Betsy Craig, Anna Yale, Olga Orloff, and Billy Spencer were featured. The New Century Girls in A Surprise and in Ireland 8-10; co. and business excellent; Charles Saunders, Tom Burnett, U. L. Utley, Lillian Burleigh, and May Bellmore scored hits. Minnie's Burlesques 12-14. The Tiger Lillies 15-17.—POLY (J. H. Docking): This theatre has had phenomenal business since the vaudeville season began. A strong bill for week of 8 with Theo as headliner.—ITEMS: S. L. Oswald, who has been in charge of the Blighamton, N. Y., Armory, will be the manager of the house.—Arthur J. Keller, formerly press agent for Luna Park, Scranton, Pa., has been engaged by the Shuberts as advance agent of The Great John Gantian.—John Peter Tooley, another Scrantonian, is going out again this season as a road representative of John Drew.

READING.—ACADEMY (Phil Levy, res. mgr.): Hanlon's Superba opened season to large houses at every performance 1-3, with daily matinees. The co. which had been rehearsing in this city for a week, acquitted themselves creditably and were generously applauded. Rosalie and Dorotea, the latter a local boy, made a distinct hit with an acrobatic novelty. The trick and pantomime work was executed cleverly. The performances as a whole was well received. The New Friends and Their Baby held the boards 8, with matinee; good business. The cast included Master James E. Hart as the baby, Olga von Hatzfeldt and Leo Hayes, the newlyweds, was excellent. George P. Murphy as the waiter won favor. Others in the cast were Thomas J. Cochrane, Milton Dawson, George Averill, May Emory, Claire Noelke, Hal Starka, Edward Hayes, Maeola Ledoux, Fannie Kidston, Trixie Warren, Susie Vollmar. Another burlesque of well defined merit, under the caption The Passing Parade, delighted two very large audiences 8. The production, which, minus the olio, closely resembled a dashing musical comedy, was incidentally a novelty that was universally appreciated. The comedians were all very funny and included Sam Sidman, Charles Drew, George Durkin, and Ben Byron. Cecile Silverstein and Marion J. Hanson, and Helen Morris contributed to the fun and were up to standard. Sousa and his band were greeted by a large and enthusiastic audience on their first appearance here after an absence of nearly three years 7; every number was liberally applauded, making encores necessary. The soloists were Herbert L. Clarke, cornet; Virginia Root, soprano; Nicoline Zedeler, violinist, all of whom were well received. Seven Days 8. The Volunteer Organist 9. Dustin Farnum in Cameo Kirby 10. The Sixth Commandment 12. Miss New York, Jr. 15. Billy the Kid 14.

LANCASTER.—FULTON OPERA HOUSE (O. A. Yester): The Queen of the Moulin Rouge 1 opened season to a large and well pleased audience. Grace Turner, Rose Pommetto, Nellie Edwards, Harry Short, Victor Foster, and Nelson Riley deserve praise. Al. H. Wilson in Metz in Ireland 2 delighted a small audience; a return visit should crowd the house. Buster Brown co. 3 pleased two fair-sized houses. Chauncey-Kleffey co. 5-10 pleased large houses; Grace Kieffer did excellent work and the plays were handsomely staged. Plays: The Belle of Richmond, A. Ward of France, His Majesty and the Maid, Will of the Wind, The Queen of the Bazaar, Robert Mantell (Metz) 12, and the Kid 13.—ITEMS: Family (Edward Moran); King and Seymour Stock co. 8-10; for their first week presented St. Elmo to large and delighted audiences. The play was beautifully staged, and the costumes correct. The co. includes Clyde Franklin, Bertram Miller, John B. Mack, Percy G. Hollinger, Aubrey Noves, Emmet Brandon, Frank Clare, Phyllis Carrington, Rose Campbell, and Mona Beall.—ITEMS: Sousa's Band 6, under the auspices of C. A. Yester and Frank McGraw, gave two fine concerts at the Rocky Springs Park Theatre to crowded houses.—Tuckley and Hunnells, comedians and musicians, of this city, leave here 9 for a twenty weeks' tour of the West, opening at Chicago 12.—Clayton Fasig, of this city, also appears in their act.—

NEW YORK THEATRES.

New York Theatres or Attractions under the Direction of Sam S. and Lee Shubert, Inc.

HIPPODROME Entire Block, 6th Av. 43d-44th Sts. Eva. & Daily Matinees at 2. Best Seats \$1.00

GIGANTIC ENTIRE NEW TRIPLE PRODUCTION

The International Cup Ballet of Niagara The Earthquake

12 NEW CIRCUS ACTS

CASINO Broadway and 30th Street. Tel. 866 Murray Hill. Evenings 8:15. Matinees Wed. and Sat. 2:15

LAST WEEK

The MEMBERS SHUBERT Announces

EDDIE FOY

In a 16-Scenes Revue of All the Events of 1910

Up & Down Broadway

Assisted by
EMMA CARUS and 150 others
WED. EVE. SEP. 21., SAM BERNARD

BROADWAY THEATRE, B'way & 41st St. Tel. 101 Bryant. Evenings 8:15; Matinees, Wed. and Sat. 2:15

LEW FIELDS' PRODUCTION OF

THE SUMMER WIDOWERS

CAST INCLUDES

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DALY'S B'dway and 30th. Evenings 8:30. Mata. Wed. & Sat. Wed. Mat. Best Seats, \$1.50. Tel. 3973 Madison Square.

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Announces

BABY MINE

By MARGARET MAYO

LEW FIELDS' HERALD SQR. B'dway & 35th St. Tel. 2485 Murray Hill Evenings 8:15. Matinees, Wed. and Sat. 2:15

LEW FIELDS Presents

MARIE DRESSLER

IN THE MUSICAL SUCCESS

Tillie's Nightmare

NEW YORK THEATRES.

New York Theatres or Attractions under the Direction of Sam S. and Lee Shubert, Inc.

HACKETT 42d St., W. of Broadway. Evgs. 8:15; Mata. Thur. & Sat. Thur. Mat. Best Seats, \$1.50.

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MOTHER

By JULES ECKERT GOODMAN

NAZIMOV'S 39TH STREET THEATRE, 39th St. and Broadway. Tel. 413 Bryant. Evenings, 8:15. Matinees Saturday 2:15.

LAST WEEK! HENRY W. SAVAGE offers

GERTRUDE QUINLAN

IN

MISS PATSY

Beginning Monday, Sept. 19, Henry W. Savage will offer CON & CO.

LYRIC 42nd St. W. of B'way. Tel. 5216 Bryant. Evgs. 8:15. Mata. Wed. & Sat. \$1.50.

2ND YEAR IN NEW YORK

HENRY W. SAVAGE offers for limited engagement

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MADAME X

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WEST END 125th St. W. of 8th Ave. Tel. 2904 Morning. Prices 25c to \$1.50. Evgs. 8:15. Mata. Wed. and Sat. 2:15. Wed. Mat. Best Seats, \$1.

DANIEL V. ARTHUR Presents

De Wolf Hopper

In His Song Comedy Success

A Matinee Idol

With LOUISE DRESSER.

Week of Sept. 19, MARY JANE'S PA

MAXINE ELLIOTT'S THEATRE 30th Street B'way & 6th Av. Tel. 4065 Bryant. Evgs. 8:15. Mata. Wed. & Sat. 2:15. Wed. Mat. Best Seats, \$1.50.

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THE WM. A. BRADY (LTD.)

IMPORTANT REVIVAL OF SARDOU'S GREAT PLAY

DIPLOMACY

Charles Richman

Florence Roberts

Theodore Roberts

Milton Sills

Thorleif Borgen

Christy Horne

Elliough Pinto

Adapted from the French of W. G. Lister

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DAVID BELASCO Manager

HENRY B. HARRIS Presents

Winchell Smith's Latest Comedy.

BOBBY BURNIT

with WALLACE EDDINGER From George Randolph Chester's Novel,

LYCEUM 45th St., nr B'way. Even. 8:15 Mat. Sat. only 2:15.

DANIEL FROHMAN Manager

2nd MONTH

"Most fantastic comedy ever seen in New York."

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CHAS. FROHMAN Presents

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Monday, Sept. 19. Seats Next Thursday

G. P. HUNTLEY-HATTIE WILLIAMS

In a new play by author of love scenes

DECORATING CLEMENTINE

GAETY Theatre, B'way and 42d St. Even. at 8:15. Mata. Wed. & Sat. \$1.50.

LAST WEEK

COHAN & HARRIS Production of

WINCHELL SMITH'S Comedy

The Fortune Hunter

WITH JOHN BARRYMORE

NEXT ATTRACTION

"GET-RICH-QUICK WALLINGFORD"

CITY THEATRE, 14th St. Even. 8:15. Mat. 2:15. Wed. 2:15. Sat. 8:15. Sun. 2:15.

WED. MAT. 2:15. JUN. 25, 26, 27, 28, 29, 30.

WED. MAT. 2:15. JUL. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30.

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WED. MAT. 2:15. JAN. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15,

is well balanced and pleased. Stetson's U. T. C. co. 7, matinee and night. 7 to moderate business. Robert Mantell 14. The Chinatown Trunk Mystery 15. The Call of the Wild 17.

WILLIAMSPORT. — LYCOMING OPERA HOUSE (L. J. Fisk): Black Patti co. in A Trip to Africa, opened season 1, to a good sized and enthusiastic audience. Cast and chorus strong, and co. well balanced. Myrtle-Harder Stock co. 8-10; first half of week in Texas. His Last Dollar, One Girl in a Thousand, and Captain Clay of Missouri, opening to S. H. O.; business continues good. Nicely staged by strong co.; specialties good. Soul Kiss 12. Sixth Commandment 13. Lottery Man 15. In Angels' Detective, 3-10; crowded houses. Season closes 17.

TAMAQUA. — MANILA GROVE PARK THEATRE (O. Crane): W. H. Meyer Stock co. in No Mother to Guide Her. Sheridan Keene, Detective, 3-10; crowded houses. Season closes 17.

WEST CHESTER. — OPERA HOUSE (J. F. Small): Pictures and vaudeville 1-5; large business. Season opened 6 with Billy the Kid to large business. The Lost Trail 7; fair business.

DO BOIS. — AVENUE (A. P. Way): Illustrated song and motion pictures 3. Peck's Bad Boy co., including vaudeville, 5-7, to medium business; co. fair.

SUNSBURY. — CHESTNUT STREET OPERA HOUSE (Fred J. Byrd): The Lottery Man 16; will open house. The City 22. Mildred and Bouclier 24.

HONESDALE. — LYRIC (B. H. Dittrich): Home Ties Aug. 30; co. good; business fair. Lottery Man 25.

BRADFORD. — THEATRE (Jay North): Martin's U. T. C. 10. Howe's pictures 21.

KITTANNING. — LYCEUM (John Wick): The Yankee Doodle Boy 7 pleased large house.

RHODE ISLAND.

PROVIDENCE.

Stock Season Closed at Keith's with Appropriate Ceremony—Current Attractions.

MARLBTON. — GRAND (J. R. Bessinger): The Hector Girls Aug. 31; good performance; excellent business. The City 7 canceled. The Volunteer Organist 8. Channing Kefler Stock co. week 12-17. —ITEM: Nice and Lovely, who appeared at the Palace this week, will next week join The Three Twins co. Nellie Nice, who was playing at the Palace last week, had to cancel engagement here on account of the drowning of her sister, Nettie Perle, while out boating in Lake Quinsigamond, Mass. Miss Nice and Mrs. Perle starred in The Gingerbread Man last season.

BUTLER. — MAJESTIC (George N. Burkhardt): After a successful run of vaudeville and pictures, the Majestic opened season with the Earl Stock co. Aug. 22-27; the co. and stars gave satisfaction to large houses. Black Beauty 5. Soul Kiss 6; and attraction; drew two good houses. The Girl from Rector's 6; very good co.; Dorothy Arville as Louise Sedaine was the star; receiving many curtain calls, which were merited by her clever acting, although a very warm night; house was large. Is Marriage a Failure? 10. Taylor Stock co. 12-17.

JOHNSTOWN. — CAMBRIA (H. W. Scherzer): Honey Bee Evans' Minstrels Aug. 31; fair attraction and business. The Climax 1; fair attraction and business. Jardin de Paris Girls 2; good performance and business. Beulah 3; fair attraction and good business. Is Marriage a Failure? 5. Graustark 6. Who's Who (local) 7. Jeffries-Johnson light pictures 8. Black Beauty 9. The Passing Parade 10. —MAJESTIC (M. J. Boyle): The Love Route 5; good performance and business.

MANHATTAN CITY. — KAISER'S GRAND OPERA HOUSE (M. C. Kaiser): Home of a Thousand Candles 3; fair business only; account weather. St. Elmo 5. Soul Kiss 10. Lost Trail 18. In Old Limerick Town 21. Bill the Kid 23. Arrival Music 27. —ITEM: The warm weather still has the call in this region, and the result is none too good business, notwithstanding good offerings.

COLUMBIA. — OPERA HOUSE (D. Lee Dennis): Paid in Full Aug. 29; good co. and business 6; good co.; fair house. Billy the Kid 8 pleased; fair attendance. —ITEM: D. Lee Dennis, of Bradford, Pa., has been appointed manager to succeed Samuel Crawford, Jr. Mr. Dennis has been connected with the Reid Force for a number of years and has a thorough knowledge of theatrical matters.

TAMPA. — NIXON (C. N. Reed): The Yankee Doodle Boy 1; opened season to big business. Black Beauty 6. Is Marriage a Failure? 8. Vogel's Minstrels 10. The World and a Woman 14. The Little Homestead 15. Ferdinand Graham Stock co. 19-24. —ITEM: Manager Reed has returned from New York, where he booked a number of first class attractions for the coming season.

PITTSBURG. — BROAD STREET THEATRE (M. Reid Circuit): Hector Burlesques Aug. 29; excellent co.; to good business; some attraction should be made of the Italian Trio and the chorus. Soul Kiss 5. Justin Fernau in Cameo 10. —ITEM: C. L. Durban, who has been manager of the Lyceum at Scranton, has been appointed manager of the Broad, taking charge Aug. 29.

CHAMBERSBURG. — BORDEAUX OPERA HOUSE (Frank A. Blashbrook): Opened Aug. 25 with Graustark as a good house and co. Human Rights 1; good business and co. —STAR (Harry B. Weber): Week of 29 Bridges, Barrett and Bridges, Eddie Leonard, Eddie Brothers, and motion pictures; very good bill and business.

INDIANA. — LIBRARY HALL (B. H. Lichtenberg): The Corsair Layton Mitchell co. opened season 1-3; Corsair Layton Mitchell supported by excellent co.; pleased large houses in Another Man's Wife, The Lady from Alaska, A Woman Against An Empire. John Weber in The Climax 6.

WHEELING. — WHITE'S NEW THEATRE (P. D. Hunter): The Climax 5; good business; fine attraction. Graustark 7; good co.; drew well. The Girl from Rector's 8. Black Beauty 10. —ITEM: Thus far the attendance has been good, and the prospects for a prosperous season are very bright.

NEW CASTLE. — OPERA HOUSE (E. H. Morris, bus. mgr.): The Grauman Stock co. 10 in The Factory Girls, The Stensons, The Morning Wife, Two Orphans; attendance and good air. Lyman H. Howe 12. The Place the Time and the Girl 14. U. C. T. 15. Monte Carlo Girls 16.

MT. CARMEL. — BURNSIDE POST OPERA HOUSE (W. H. Penney): Opens 14. Season's booking includes The City, Billie the Kid, The Arrival of Kit, Yankee Doodle Boy, California Girls, David Holcomb, Wells Amusement Co., Vogel's Minstrels and The Gay Morning Glories.

POTTSVILLE. — ACADEMY (Charles Hansmann): The Hector Girls Burlesque 1; satisfied good house. The Lost Trail 5 pleased packed houses. Seven Days 7 delighted big business. Moulin Rouge Burlesque 10. The Lottery Man 11.

POTTERTOWN. — OPERA HOUSE (E. C. Manger): Buster Brown 2 drew a good house. Billie the Kid 8; good business. Moulin Rouge Girls 5 pleased a fair-sized house. Sixth Commandment 7; moderate patronage. U. T. C. 8; big business. Hearts Adrift 12.

ERIE. — MAJESTIC (John L. Gibson, res. mgr.): Joseph King's East Lynne 5; well received by a full house; both matinee and night. Martin's U. T. C. 7 (New York cast). George Sidney in The Joy Riders 9, with Carrie Webster.

LATHROBE. — SHOWALTER (W. A. Showalter): Paid in Full 2; good co.; fair house. Buster Brown 6 pleased fair house. Girl from Rector's 8. Man of the Hour 20. The Lost Trail 27.

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ERIE. — MAJESTIC (John L. Gibson, res. mgr.): Joseph King's East Lynne 5; well received by a full house; both matinee and night. Martin's U. T. C. 7 (New York cast). George Sidney in The Joy Riders 9, with Carrie Webster.

LATHROBE. — SHOWALTER (W. A. Showalter): Paid in Full 2; good co.; fair house. Buster Brown 6 pleased fair house. Girl from Rector's 8. Man of the Hour 20. The Lost Trail 27.

TAMAQUA. — MANILA GROVE PARK THEATRE (O. Crane): W. H. Meyer Stock co. in No Mother to Guide Her. Sheridan Keene, Detective, 3-10; crowded houses. Season closes 17.

WEST CHESTER. — OPERA HOUSE (J. F. Small): Pictures and vaudeville 1-5; large business. Season opened 6 with Billy the Kid to large business. The Lost Trail 7; fair business.

DO BOIS. — AVENUE (A. P. Way): Illustrated song and motion pictures 3. Peck's Bad Boy co., including vaudeville, 5-7, to medium business; co. fair.

SUNSBURY. — CHESTNUT STREET OPERA HOUSE (Fred J. Byrd): The Lottery Man 16; will open house. The City 22. Mildred and Bouclier 24.

HONESDALE. — LYRIC (B. H. Dittrich): Home Ties Aug. 30; co. good; business fair. Lottery Man 25.

BRADFORD. — THEATRE (Jay North): Martin's U. T. C. 10. Howe's pictures 21.

KITTANNING. — LYCEUM (John Wick): The Yankee Doodle Boy 7 pleased large house.

UTAH.

SALT LAKE CITY.

Wilton Lackaye Opens Colonial's Season—Arthur Shepherd Wins New Honors.

The season at the Colonial opened Aug. 20

for the first time at popular prices. Paid in Full opened at the Empire 5 and continued during the week to capacity houses. The east is an excellent one and some fine work was contributed. Thomas Cooke carried the leading role with distinction and Frank Burton shared honors in a fine interpretation of Captain Williams. Mabel Acker, who has been playing here during the summer with the Empire Stock co., has the role of Mrs. Brooks and proved very satisfactory. Polly of the Circus 12-17.

The summer stock season at Keith's was brought to a close with the usual celebration of a farewell performance. The season has been very prosperous indeed and much credit is due Manager Lovemore for his untiring efforts in making it the best that has been Mr. Albee's name. Most of the players have accepted engagements for the Fall season and the best wishes of Providence theatregoers go with them.

Same Howe's Lovemakers held the boards at the Westminster 5-10, with Robinson's Oracles Girls to follow.

On Labor Day the usual vaudeville season opened at Keith's with an elaborate bill topped by the Hoffmanians, Rose Pitonoff, The Horse Dealer, and Caselli's midget dogs. The house will follow the policy of last season; that is, two performances daily instead of the continuous which causes present very popular last year.

The Opera House will open season 19 with William Hodges in The Man from Home, with William Widow will follow.

NEWPORT. — OPERA HOUSE (Ellis B. Holmes, res. mgr.): The Midnight Sons 3 opened season to S. R. O.; excellent performance. The City 9, 10.

SOUTH CAROLINA.

CHARLESTON. — ACADEMY (Charles R. Matthews): Ishmael 3, with Virginia Howell, a South Carolina actress, in the leading role and the best feature, pleased fair business. Queen of the Moulin Rouge 8.

FLORENCE. — AUDITORIUM (F. Brand): Ishmael 2, with Virginia Howell, to S. R. O.

WOODSTOCK. — MUSIC HALL (A. B. Morgan): Guy Brothers' Minstrels Aug. 31; fair co., to crowded house.

SELLERS FALLS. — OPERA HOUSE (For and Eato): Paid in Full 8. Beverly 12.

VERMONT.

BARRE. — OPERA HOUSE (John E. Hoban, res. mgr.): Just Out of College 3 pleased big house. Bennett and Moulton 5-10. Beverly 16.

WHITE RIVER JUNCTION. — GATES OPERA HOUSE (A. M. Hall): Just Out of College Aug. 31 pleased good house.

WOODSTOCK. — MUSIC HALL (A. B. Morgan): Guy Brothers' Minstrels Aug. 31; fair co., to crowded house.

SELLERS FALLS. — OPERA HOUSE (For and Eato): Paid in Full 8. Beverly 12.

VIRGINIA.

LYNCHBURG. — ACADEMY (James Farmer, res. mgr.): Season opened 2 with Graustark.

good co., but owing to the fact that it was seen by a small but well pleased audience. The Soul Kiss 3; very good co. to a good audience. Polly of the Circus 4; excellent co. to a capacity house.

WHITEFIELD. — STATION (The Climax 8, Al. Field 15, Newlyweds 14. Paid in Full 27). —ITEM:

In addition to an arrangement for a smoking room and a resting room for women, Manager Farmer has had the entire house renovated and repainted.

NORFOLK. — ACADEMY (Otto Weiss): Opened Aug. 29 with Ishmael, playing to good business. The Soul Kiss 1. Polly of the Circus 2. The Climax 5. —GRANBY (Otto Weiss): Morning, Noon and Night opened season 29-30; playing to packed houses every night.

COLONIAL. (Keith and Proctor): Opened 29 with an excellent bill, playing to heavy business all week. —MAJESTIC: Opened 29 with a good co. to a capacity house.

EDMUND. — STATION (The Climax 8, Al. Field 15, Newlyweds 14. Paid in Full 27). —ITEM:

In addition to an arrangement for a smoking room and a resting room for women, Manager Farmer has had the entire house renovated and repainted.

RICHMOND. — ACADEMY (Leo Weiss): Opened Aug. 29 with Ishmael, playing to good business. The Soul Kiss 1. Polly of the Circus 2. The Climax 5. —GRANBY (Otto Weiss): Morning, Noon and Night opened season 29-30; playing to packed houses every night.

COLONIAL. (Keith and Proctor): Opened 29 with an excellent bill, playing to heavy business all week. —MAJESTIC: Opened 29 with a good co. to a capacity house.

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BLUFFFIELD.—ELKS' OPERA HOUSE (R. H. Jolliffe): Polly of the Circus will open the house T. Olimax 10. Newlyweds 13. Traveling Salesman 21.—ITEM: Advance sale for opening attraction unusually good.

FAIRMONT.—OPERA HOUSE (Vincent Seaville): Jeffries-Johnson pictures Aug. 26, 27 pleased good houses. Vogel's Minstrels 1; large house; pleased. Earle Stock co. 6-10; opened to large house with Minister's Son; fair co.

PARSONS.—VICTORIA (H. L. Bennett): Opened with Vogel's Big City Minstrels 2 to good house; pleasing all.

WISCONSIN.

MILWAUKEE.

New Season Now in Full Swing—The Lottery Man Pleased Alhambra Patrons.

The bill presented at the Majestic 5-10 is headlined by Cat Saenger and his own company appearing in the play. The Old Flute Player is one of the more interesting acts seen here is that of Maude and Gladys Flaney, known as the Mermaids. The balance of the bill includes Taylor, Kranzman and White, Hanlon Brothers, Radio Furman, Robert De Mont Trio, Douglas and Moscrop Sisters, and Parabley.

The Lottery Man is being presented under the Shubert management at the Alhambra 5-10. The co. is not the original one, but it is nevertheless giving a finished performance.

My Cinderella Girl, with William Norris and a good supporting co., is pleasing patrons of the Davidson this week.

The light External opened the season at the Bijou 4. Eugene Blair is only supported by George A. Denney. Other members of the co. carry their parts well. The play is elaborately staged. State Fair week, in Old Kentucky.

Frank Bush, the great American story-teller, heads the bill at the Crystal 5-10.

The new bill at the Empress includes Lind, the female impersonator; Two Heim Children, Kratore, Pearl Stevenson, and Hallie and Fuller. The Golden Crook co. is playing to good business at the Gayety this week.

At the Star The World of Pleasure Burlesque is on the boards. L. R. NELSON.

RACING.—THEATRE (Daniel M. Nye): A Broken Idol Aug. 28; good, to fair business. Low Buoy in Am. 1; Chinaman 7-8; fair. My Cinderella Girl 1; good and drew well. The Cow and the Moon 3; very good and fair returns. Paid in Full 4; excellent co. Port of Missing Men 6; good and drew well. Rose Hill English Folly co. 10. Baby Mine 11. The Flirting Princess 15. Alton Stock co. 19-24.—ITEM: A new \$10,000 house will be erected corner of Washington Avenue and Ann Street by Ernest Killikick, the brewer. Building will be of brick, 40 x 120 ft., and modern in every respect. Work will soon begin.

JANESVILLE.—OPERA HOUSE (Peter L. Myers): Opened season with Joseph Howard in The Goddess of Liberty 2; excellent cast and much appreciated by capacity house. Cinderella Girl 3, with William Morris and a good co. matinee and night, to good business. The Blue Mouse 5.—ITEM: Manager Myers has improved the house at an expense of about \$5,000. House is now said to be the best house in the State outside of Milwaukee.

BEMBROYGAN.—OPERA HOUSE (W. H. Stoddard): The Cat and the Fiddle (opening attraction) to large audience; co. gave satisfaction. The Cow and the Moon 4; to fair house. Daniel Boone on the Trail 6. Just a Woman's Way 11.

APPLETON.—THEATRE (Charles A. Takacs): The Plotter 8, 9; fair co. and business. One Act 10. Just a Woman's Way 9. Tilly Olson 10. The Three Twins 13. What a Girl Can Do 18.—BIJOU: Open season 5.

OSHKOSH.—OPERA HOUSE (J. E. Williams): The Cat and the Fiddle 1; house crowded. Cast Aside 5; good house. Cow and the Moon 6; to crowded house. Tilly Olson 11. Three Twins 12.

BELLOFT.—WILSON'S OPERA HOUSE (R. H. Wilson): Am. 1; Chinaman 7 to fair house 1. Stubborn Cinderella to big house 2 for benefit of local Order of Moose. The Wizard of Ozland 9. Paid in Full 10.

BAU CLAIRE.—OPERA HOUSE (C. D. Moon): The Cat and the Fiddle 4; fair house; good attraction. Three Twins 11. Chauncey O'Neil in Harry of Ballymore 12.

STEVENS POINT.—GRAND (W. L. Bronson): Season opened by the Flora De Voss Stock co. in repertoire Aug. 21-27; good co.; pleased good houses.

LA CROSSE.—THEATRE (Gage and Wohlbauer); season opened with The Blue Mouse 6 to good business.

WAUSAU.—OPERA HOUSE (C. Cone): The Cat and the Fiddle 3. The Climax 7, 8.

CANADA.

MONTREAL.

Cyril Scott, Louise Galloway, and Helen Lowell Well Received—Labor Day Offerings.

His Majesty's opened the season 5 with a Labor Day matinee to good business. The Girl in the Taxi being the attraction. The co. is clever, and played with snap and vim. Special credit is due to Edwin Maynard, Ward de Wolf, Herbert Denison, and Lucille Galloway. The Traveling Salesmen 12-17. H. Quintus Brooks continues as local manager for the house.

Two in Love! Drama greened the opening of the Princess 5 with The Lottery Man. Cyril Scott was capital as the irreproachable Jack Wright. Louise Galloway charming as his mother. Helen Lowell exceedingly funny as Lizzie, while the rest of the cast did capable work all around. The production is under the stage-management of Harry Dornton. Mrs. Wiggin of the Cabbage Patch 12-17.

Charley Grapewin and Anna Chance in The Awakening of Mr. Pin are the headliners at the Orpheum, and this really clever sketch seems to draw as much as ever. Mr. and Mrs. Mark Murphy appear in Clancy's Ghost. The Markarens Trouve of Russian Dancers scored, and Verona Verdi and Brother proved themselves excellent musicians, and there are a number of other good acts on the bill.

Billy Watson, supported by a roost burlesque co., is appearing at the Royal in Levi in Japan and Bashful Venus.

Large houses greeted the performances at the Francois Labor Day. The Four Grovins in juggling and acrobatic work are the headliners. Mr. and Mrs. Wyatt appear in a sketch. The Unexpected. The Aherens, the Lewis Trio, and the McAvoy go to make up a good bill.

As a special offering for the week of the Eucharistic Congress the co. at the National present the historical drama of Jeanne d'Arc jeans, and the play is produced with elaborate scenery and costumes.

Signor Carl Luigi, operatic baritone, and Miss Bettina, a child harpist, are the features at the Lyric.

The English Belles are filling a special vanguard engagement at Starland.

W. A. TREMAYNE.

LONDON, ONT.—OPERA HOUSE (John E. Minnichnick): First attraction billed for the season is My Wife's Family 14-16. Other bookings are The Girl from Hector's (original co.), The Vulture, above. Opera on The Travelling Salesman, E. Dodge in The House Next Door, Blanche Ring in The Yankee Girl, The Chocolate Soldier, Weedon Grossmith and co., the Italian Grand Opera co., They Loved a Lassie, Chaussey Olcott, The Thief (original co.), Beverly, The Cat and the Fiddle, Seven Days, The Lottery Man, Forbes Robertson in The Passing of the Third Floor Back, Bertha Kalich, Sarah Bernhardt, the Mascagni-Abbott Grand Opera co., The Prince of Pilsen, Madame X, The Three Twins, Lulu's Husband, The Kissing Girl, and The Dollar Princess.—ITEM: The Stage Employes Local No. 105 took a prominent part in the Labor Day parade here 5, with the largest fifty-foot scene truck decorated and drawn by the hornists and filled with the members of Management Minibush, Sam Lockwood, president of Local 105, and General Secretary Part of the International, returned from a conference with A. Small, of Toronto, proprietor of the Grand, and report mutual satisfaction and the signing of a contract for five years at a good increase.

OTTAWA, ONT.—RUSSELL (P. Gorman): Will open season with The Travelling Salesman, matinee and night, 10. The Girl in the Taxi 12-17.—DOMINION (Gas S. Greening): The following are on week 5-10, and filling the house at each performance: Edna Phillipe and co., Lawrence Crane and co., Otto Brothers, Fred Zobedia, Stelling and Bevel, Stewart and Dona, Linden Beckwith, and motion pictures.—OPERA HOUSE: Opened 5 with vanderville and motion pictures, giving four performances each day to capacity business.—ARENA: Melba Concert 15.—ITEM: Albert Heney, Ottawa's own impersonator of the Habitant, who has decided to adopt the professional stage, will give a farewell recital at the Russell 21.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): Madame Melba, assisted by Mlle. La Samoil, harpist; John Lemmon, bassist; Albert Quennell, tenor, and Maurice La Farge, pianist. 3; very large and most enthusiastic audience. Frederic Bellamy, in director of the dive's tour; F. G. Spencer, local representative. The Alaska 5-10 opened to two fair start holiday houses.—ITEM: Sept. 5-15 are Dominion exhibition dates, and all attractions will doubtless fare prosperously.—Our six motion picture houses are putting forth extra efforts for the occasion.

WINNIPEG, MAN.—THEATRE (G. P. Walker): Arizona Aug. 29-3. Margaret Anglin in The Awakening of Helena 6-10. John Mason in The Witching Hour 8-10. Viola Allen in The White Sister 12-14. Melba 28.

WALKER (C. P. Walker).—Vancouver—DOMINION (W. B. Lawrence): First week of new stock co. in The Spoilers 29-3; well received.

HALIFAX, N. S.—ACADEMY (J. F. O'Connell): Melba opened Canadian tour 1; gave great pleasure, and concert financial success, playing to large audience. Ada Bassell, harpist; Albert Quennell, tenor; John Lemmon, bassist; Maurice La Farge, pianist; also scored big successes.

ST. THOMAS, ONT.—GRAND (G. Fornham): Opened season with Ole Olson 1; fair co. and business. My Wife's Family 17. Flora O'Hara in The Wearing of the Green 20. The Traveling Salesman Oct. 3.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ACROSS THE GREAT DIVIDE (Geo. W. Lyon, mgr.): Crandon, Wis., 14, Rhinelander 18, Prentiss 16, Ladysmith 17.

ADVENTURES OF POLLY (James Wall, mgr.): Chattanooga, Tenn., 12-17, Knoxville 19-24.

ALMA, WO WOHNST DU: Chicago, Ill., 11-24.

ALMA, WHERE DO YOU LIVE? (Joseph M. Weber, mgr.): Rochester, N. Y., 19-23, Buffalo 22-24.

ALLEN, VIOLA (Liebler and Co., mgrs.): St. Paul, Minn., 13-14, Winnipeg, Man., 19-22, Seattle, Wash., 23.

ANGLIN, MARGARET (Louis Nethersole, mgr.): St. Paul, Minn., 12-14, Minneapolis 20, 25-26, Edina 27.

BEVERLY (Edith and Frank Bradfield, mgrs.): Fort Wayne, Ind., 19, Indianapolis 21, Madison 22, Rockford 23, Joliet 24.

ARRUCKLE, MACLYN (Joseph Brooks, mgr.): New York city Sept. 12—indefinite.

ARSENIE LUPIN (Charles Frohman, mgr.): Newark, N. J., 12-17.

AS THE SUN WENT DOWN (Arthur C. Alston, mgr.): Grand Rapids, Mich., 11-14, Toledo, Ohio, 15-17, Chicago, Ill., 18-24.

AT SUNRISE (Frank Miller, mgr.): Oxford, Mich., 14, Pontiac 15, Howell 16, Mason 17.

AT THE MERCY OF TIBERIUS (Glaeser and Stair, mgrs.): Pittsburgh, Pa., 12-17, Toronto, Ont., 19-24.

BEVERLY'S HONEYMOON (Southern: Gibson and Bradfield, mgrs.): Huron, S. D., 14, Bluffton 15, Highmore 16, Carthage 17, Mitchell 19, Alexandria 20, Kimball 21, Parkston 22, Springfield 23, Geddes 24.

BEVERLY (Eastern: Delamater and Norris, Inc., mgrs.): St. Joseph, Mo., 11-14, Brookfield 15, Kirksville 16, Alton, Ill., 17, St. Louis, Mo., 19-24.

BEVERLY (Western: Delamater and Norris, Inc., mgrs.): St. Johnsbury, N. H., 14, White River Jct., Vt., 15, Barre 16, Burlington 17.

Beyond Pardon (John R. Price Amusement Co., mgrs.): Kingston, N. Y., 14, Ellenville 15, Walton 16, Delhi 17, Oxford 19, Sherburne 20, Barryville 21, Hamlin 22, St. Johnsville 23, Herkimer 24.

BACHELOR'S HONEYMOON (Southern: Gibson and Bradfield, mgrs.): Port Arthur, Ont., 14, 15, Fort William 16, 17, Dryden 18, Kenora 20, Portage la Prairie, Man., 22, Neepawa 23, Carberry 24.

BACHELOR'S HONEYMOON (Southern: Gibson and Bradfield, mgrs.): Youngstown, O., 12-14, Akron 15-17, Lorain 19, Massillon 20, St. Marys 21, Kenton 22, Marion, Ind., 23, South Bend 24.

GRAUSTARK (Southern: Baker and Castle, mgrs.): New Orleans, La., 11-17, Gulfport, Miss., 19, Scranton 20, Hattiesburg 21, Meridian 22, Demopolis, Ala., 23, Selma 24.

HANS HANSON (Louis Bel, mgr.): Durand, Wis., 14, Monomoy 15, Hastings, Minn., 16, Litchfield 17.

HER SON (F. E. Brewster, mgr.): Jersey City, N. J., 12-17.

HILLARD, ROBERT (Frederic Thompson, mgr.): Pittsburgh, Pa., 12-17.

HODGE, WILLIAM (Liebler and Co., mgrs.): Providence, R. I., 12-17.

HOME TIRES (John Chandler, mgr.): Binghamton, N. Y., 14, Cortland 15, Elmira 16, Ithaca 17, Waverly 19, Olean 20, Geneva 21, Canandaigua 22, Owego 23, Auburn 24.

HOUSE ON THE BLUFF (Jon. P. Bickerton, mgr.): Philadelphia, Pa., 12-17.

HOUSE OF A THOUSAND CANDLES (Rowland and Gaskill, Inc., mgrs.): Bowring, N. Y., 14, Little Falls 15, Oneonta 17.

INDIANA (John J. Williamson, N. G., 14, Williamson 15, Washington 16, Newark 17, Elizabethtown 18, Louisville 19, Cincinnati 20, Indianapolis 21, Indianapolis 22, Indianapolis 23, Indianapolis 24, Indianapolis 25, Indianapolis 26, Indianapolis 27, Indianapolis 28, Indianapolis 29, Indianapolis 30, Indianapolis 31, Indianapolis 32, Indianapolis 33, Indianapolis 34, Indianapolis 35, Indianapolis 36, Indianapolis 37, Indianapolis 38, Indianapolis 39, Indianapolis 40, Indianapolis 41, Indianapolis 42, Indianapolis 43, Indianapolis 44, Indianapolis 45, Indianapolis 46, Indianapolis 47, Indianapolis 48, Indianapolis 49, Indianapolis 50, Indianapolis 51, Indianapolis 52, Indianapolis 53, Indianapolis 54, Indianapolis 55, Indianapolis 56, Indianapolis 57, Indianapolis 58, Indianapolis 59, Indianapolis 60, Indianapolis 61, Indianapolis 62, Indianapolis 63, Indianapolis 64, Indianapolis 65, Indianapolis 66, Indianapolis 67, Indianapolis 68, Indianapolis 69, Indianapolis 70, Indianapolis 71, Indianapolis 72, Indianapolis 73, 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ROYAL SLAVE (Geo. H. Webb, mgr.): Argos, Ill., 14; Manchester 16; Newark 16; Oberlin 17; Paulding 19; Van Wert 20; Delphos 21; Sandusky 22; Wabash 23; Peru 24.

ROYAL SLAVE: Frederick, Md., 14.

SHIRLEY, LILLIAN (Joseph Brooks, mgr.): New York, Ind., 16, 17; Chicago, Ill., 19.

ST. ELMO (W. T. Leach, mgr.): Janesville, Wis., 14; Rockford, Ill., 19; Sterling 16; Clinton, Ill., 17.

ST. ELMO (Glaeser and Stair, mgrs.): Memphis, Tenn., 12-17; Birmingham, Ala., 10-24.

SEVEN DAYS (Waggoner and Kemper, mgrs.): New York city Aug. 20—Indefinite.

SEVEN DAYS (Waggoner and Kemper, mgrs.): Cincinnati, O., 12-17.

SHAW, THOS. F. (A. H. Woods Co., mgr.): Toledo, O., 12-17.

SHOWMAKERS (Guy Hill, mgr.): Newark, N. J., Oct. 1; Paterson 19-21; Bayonne 22-24.

SILVER THREADS (Fred S. Cutler, mgr.): Burlington, Ia., 14; Galesburg, Ill., 15; Muscatine, Ia., 16; Moline, Ill., 17; Rock Island 18; Davenport 19; Bloomington, Ill., 20; Indianapolis, Ind., 22-24.

SIXTY FIFTH (O. J. Gray Smith, mgr.): Steubenville, O., 14; Wellsville 15; Beaver Falls, Pa., 15; Sharon 19; Mercer 20; Greenville, Pa., 21; Conemaugh, Pa., 22; North East, Pa., 23; Jamestown, N. Y., 24.

SMALL TOWN GAL (Harry G. Libon, mgr.): Quincy, Ill., 14; Mt. Sterling 15; Warsaw 16; Ft. Madison, Ia., 17; Muscatine 18; Washington 19; Batavia 20; Mt. Pleasant 21; Eldon 22; Ottumwa 23; Ottumwa 24.

SPANNER, CECIL (Blaney-Spanner Co., mgr.): Philadelphia, Pa., 12-17.

SOFA MAN (H. E. Pierce, mgr.): Fairbury, Neb., 14; Beatrice 15; Pawnee City 16.

STAHL, ROSE (Henry B. Harris, mgr.): San Francisco, Cal., 5-17.

STARZ, FRANCES (David Belasco, mgr.): San Jose, Cal., 14; Oakland 15-17; San Francisco 20-21.

TELEGRAPH MINE (J. J. Rosenthal, mgr.): Toledo, O., 19-21; Springfield 22; Dayton 23, 24.

THREE REI NICHT BOESE (Adolf Phillip, mgr.): New York city Sept. 1—Indefinite.

THREE (No. 1: A. H. Woods Co., mgrs.): St. Louis, Mo., 11-17; Kansas City 18-24.

THREE (No. 2: A. H. Woods Co., mgrs.): Middletown, N. Y., 14; Schenectady 15-17.

THIRD DEGREE (Henry B. Harris, mgr.): Brooklyn, N. Y., 12-17.

THREE WEEKS (Leigh Morrison, mgr.): Brooklyn, N. Y., 12-17.

THURSTON, ADELAIDE (Cohan and Harris, mgr.): Allentown, Pa., 16; Washington, D. C., 16-17.

TILLY OLSON (Carl M. Dalton, mgr.): Madison, Wis., 16; Rockford, Ill., 17; Wanigan 18; Aurora 21; Joliet 22; Pontiac 23; Ottawa 24; Peru 25.

TRAVELING SALESMAN (Henry B. Harris, mgr.): Chicago 18; 28-Sept. 17; St. Louis, Mo., 18-24.

TWO AMERICANS ABROAD (Robt. H. Harris, mgr.): Lancaster, Pa., 14; Newark 15; New Britain 16; Cambridge 17; Athens 19; New Haven 20; Murray 21; Shawnee 22; Crooksville 23; Zanesville 24.

UNION T. TOM'S CABIN (Al. W. Martin's: W. Kibbie, mgr.): Franklin, Pa., 14; New Castle 15; Beaver Falls 16; Greensburg 17; Uniontown 18; Washington 20; Steubenville, O., 21; Wheeling, W. Va., 22-24.

UNION T. TOM'S CABIN (Terry's): Balaton, Mich., 14; Ivanhoe 15; Garvin 16; Brookings, S. D., 17.

UNION SOUTHERN SKIES (Harry Doe Parker, mgr.): Chicago, Ill., 11-17; Hammond, Ind., 18; Streeter 22; Aurora 23; Elgin 24; Racine, Wis., 25.

WAHL, HELPN (Henry B. Harris, mgr.): Springfield, Mass., 16, 17; New York city Sept. 18—Indefinite.

WARNER, H. B. (Liebler and Co., mgrs.): New York city Aug. 22—Indefinite.
WHITESIDE, WALKER (Liebler and Co., mgrs.): San Francisco, Cal., 12-24.
WHITE SQUAW (Louis Werba, mgr.): Philadelphia, Pa., 12-17.
WILDFIRE (Harry Doe Parker, mgr.): Birmingham, Ala., 12-17; New Orleans, La., 18-24; New Iberia 25.
WILLIAMS, HATTIE, AND G. P. HUNTLEY (Charles Frohman, mgr.): New Haven, Conn., 12-17; New York city 19—Indefinite.
WILSON, AL. H. (Audrey H. Hills, mgr.): Washington, D. C., 12-17; Frederick, Md., 19; Cumberland 20; Charlestown, W. Va., 21; Fairmont 22; Wheeling 23, 24.
WISE, THOMAS A. (William A. Brady, mgr.): Boston, Mass., 19-Oct. 1.
WOLF (Rowland and Clifford, prop.): Galesburg, Ill., 14; Bushnell 15; Abingdon 16; Muncie, Ind., 17; Clinton 18; Iowa City 19; Cedar Rapids 20; Anamosa 21; Marengo 22; Ottumwa 23; Mt. Pleasant 24; Burlington 25.
WOLF (Stair and Havlin, mgrs.): Washington, D. C., 12-17; Baltimore, Md., 18-21; Baltimore, Md., 18-21.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29—Indefinite.

ALCAZAR (Belasco and Marce, mgrs.): San Francisco, Calif., Aug. 29—Indefinite.

ARVINE, GEORGE: Indianapolis, Ind., Sept. 5—Indefinite.

BAKER (George L. Baker, mgr.): Spokane, Wash., Sept. 4—Indefinite.

BAKER (Lee Baker, mgr.): Minneapolis, Minn.—Indefinite.

BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Calif.—Indefinite.

BIJOU (Pawtucket, R. I., Aug. 8—Indefinite).

BIJOU (E. A. Schiller, mgr.): Savannah, Ga.—Indefinite.

BIJOU (Klimt and Gazzolo, mgrs.): Chicago, Ill., July 3—Indefinite.

BISHOP, CHESTER: Monmouth, Ill.—Indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Calif.—Indefinite.

BUNTING, EMMA: Atlanta, Ga.—Indefinite.

BURBANK (Oliver Morosco, mgr.): Los Angeles, Calif.—Indefinite.

CALUMET (John T. Connors, mgr.): South Chicago, Ill., Sept. 4—Indefinite.

COLONIAL (Olive, O., Sept. 5—Indefinite).

COLONIAL THEATRE (J. M. Howell, mgr.): Columbus, O.—Indefinite.

CONNOLLY, CHAS. D.: Dubuque, Ia., Sept. 18—Indefinite.

CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 29—Indefinite.

CRESCENT (Ferry Williams, mgr.): Brooklyn, Sept. 5—Indefinite.

DAVIS (Henry Davis, mgr.): Pittsburgh, Pa., Sept. 5—Indefinite.

ELITCH: Denver, Colo.—Indefinite.

FORBES (Gus A. Forbes, mgr.): Brooklyn, N. Y., Sept. 5—Indefinite.

GARRICK: Grand Rapids, Mich., Aug. 21—Indefinite.

GIRTON: Los Angeles, Calif., July 19—Indefinite.

GORMAN: Lincoln, Neb., Aug. 29—Indefinite.

HAVLIN (Wm. Garen, mgr.): St. Louis, Mo., Aug. 7—Indefinite.

HAYWARD, GRACE (George Amusement Co., mgr.): Chicago, Ill., Sept. 5—Indefinite.

HILLMAN'S IDEAL (F. P. Hillman, mgr.): Omaha, Neb.—Indefinite.

INDIANA: South Bend, Ind., Sept. 4—Indefinite.

LAWRENCE (Del S. Lawrence, mgr.): Seattle, Wash., July 24—Indefinite.

LOIS: Seattle, Wash.—Indefinite.

LYRIC: Minneapolis, Minn.—Indefinite.

MAJESTIC: Indianapolis, Ind., Sept. 5—Indefinite.

MINNEAPOLIS: Pueblo, Colo.—Indefinite.

NATIONAL: Montreal, P. Q., Aug. 18—Indefinite.

NEILL (James Neill, mgr.): Minneapolis, Minn., Aug. 28—Indefinite.

NELSON, MARIE (Rodney Banous, mgr.): Chicago, Ill., Sept. 5—Indefinite.

NEW CRIMSON (Klimt and Gazzolo, mgrs.): Chicago, Ill., Sept. 14—Indefinite.

NORTH BROS. (North Bros., mgrs.): Topeka, Kan.—Indefinite.

NORTH BROS. (F. C. Carter, mgr.): Oklahoma City, Okla., Sept. 18—Indefinite.

OPERA HOUSE PLAYERS: Paterson, N. J.—Indefinite.

OPHEUM PLAYERS: Philadelphia, Pa.—Indefinite.

PARTELLO (W. A. Partello, mgr.): Calgary, Alta., Can.—Indefinite.

PATCEN (E. S. Lawrence, mgr.): Toledo, O., Aug. 28—Indefinite.

PATTON (Corse Payton, mgr.): Hoboken, N. J., Aug. 20—Indefinite.

PATTON BIJOU (Corse Payton, mgr.): Brooklyn, N. Y.—Indefinite.

PATTON'S LEE AVE. (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 29—Indefinite.

PRINCESS: Des Moines, Ia., Aug. 28—Indefinite.

PRINGLE, DELIA: Boise City, Ida., Aug. 22—Indefinite.

ROD'S PLAYERS (L. J. Rodriguez, mgr.): Dayton, O., Aug. 12—Indefinite.

RUSSELL-DREW: Seattle, Wash., Aug. 28—Indefinite.

SHERIDAN, MABEL: Chicago, Ill., Sept. 8—Indefinite.

STAMFORD: Stamford, Conn., Aug. 29—Indefinite.

SUBURBAN (Oppenheimer Brothers): St. Louis, Mo.—Indefinite.

VALE (William Morris, mgr.): New York city Aug. 28—Indefinite.

WOLFE (J. A. Wolfe, mgr.): Wichita, Kan.—Indefinite.

WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Aug. 27—Indefinite.

WYOMING (Tom's Cabin, mgr.): Springfield, Ill., 18-21; Springfield 22; Dayton 23, 24.

YOUNG T. TOM'S CABIN (Terry's): Balaton, Mich., 14; Ivanhoe 15; Garvin 16; Brookings, S. D., 17.

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DANIELS, FRANK (Shubert Bros., mgr.): Boston, Mass., 8-17. Lewiston, Me., 19. DEACON FLOOD: Washington, D. C., 19-24. DOLLAR PRINCESS (Charles Frohman, mgr.): Chicago, Ill., Sept. 12—Indefinite. DRESSLER, MARIE (Low Fields, mgr.): New York city Aug. 11—Indefinite. FLIRTING PRINCESS (Mort H. Singer, mgr.): Milwaukee, Wis., 11-17. Racine, 18. Beloit 19. Clinton, Ia., 19. Waterloo 21. Sioux City 22. Sioux Falls, S. D., 26. FLORIST SHOP (Henry W. Savage, mgr.): Chicago, Ill., Aug. 20—Indefinite. FLORIDA, THE (Fred Field, mgr.): Chicago, Ill., Sept. 12—Indefinite. GIRL AND THE DRUMMER (Wm. A. Brady, mgr.): Chicago, Ill., Sept. 4—Indefinite. GIRL IN THE TAXI (A. H. Woods Co., mgr.): Milwaukee, Wis., 12-17. GIRL IN THE TAXI (A. H. Woods Co., mgr.): Philadelphia, Pa., Aug. 29-Sept. 17. GIRL IN THE TAXI (A. H. Woods Co., mgr.): Ottawa, Ont., 12-17. GIRLIES (Fred Thompson, mgr.): New York city 12-17. GLADSTONE OPERA: New Orleans, La., June 26—Indefinite. GODDESS OF LIBERTY (Mort H. Singer, mgr.): Grand Forks, N. D., 14. WINNIPESAUKEE, Ia., 18-17. Miles City, Mont., 21. Billings, Mont., 22. Rockford 23. GRAND OPERA (Max Rabkin, mgr.): Mexico City, Mex., Aug. 8-Oct. 15. HALLOWEEN'S MUSICAL COMEDY: Homestead, Pa., 12-17. Washington, 19-24. HAPPY HOOLIGAN (Gus Hill, mgr.): Birmingham, Va., 12-17. Atlanta, Ga., 19-24. HARTMAN, FERRIS: San Francisco, Cal., Aug. 7—Indefinite. HITCHCOCK, RAYMOND (Cohan and Harris, mgr.): Atlantic City, N. J., 12-17. HONEYMOON TRAIL (Fitz Gerald and Kelly, mgr.): Minneapolis, Minn., 11-17. Des Moines, Ia., 18-21. Omaha, Neb., 22-24. HOPPER, DE WOLF (D. V. Arthur, mgr.): New York city 12-17. IN PANAMA (Al. Ruth Production Co.): Dayton, O., 12-14. Wheeling, W. Va., 15-17. Washington, D. C., 19-24. INTERNATIONAL OUP BALLET OF NIAGARA, AND THE EARTHQUAKE (Moses Shubert, mgr.): New York city Sept. 5—Indefinite. JANIS, ELISIE (Chas. Dillingham, mgr.): Chicago, Ill., 13—Indefinite. JUST OUT OF COLLEGE (Botham and Campbell, mgrs.): Gioverville, N. Y., 14. Owego 15. Towanda 16. Waverly 17. Danville 19. Warsaw 20. Batavia 21. 22. Geneva 23. Fredonia 24. JUVENILE BOSTONIAN (B. E. Lang, mgr.): Odessa, Wash., 14. Battlum, Ida., 16. Spirit Lake 18. Newport, Wash., 17. Sandpoint, Ida., 19. Spokane 20. Libby, Mont., 21. Helena 22. Missoula 23. Columbia Falls 24. LITTLE DAMSEL (Henry W. Savage, mgr.): Washington, D. C., 12-17. Baltimore, Md., 19-24. MADAME SHERRY (Fraser, Lederer and Woods, mgrs.): New York city Aug. 30—Indefinite. McCOY, BESSIE (Charles Dillingham, mgr.): New York city Aug. 17—Indefinite. McDADDEN'S FLATS (Barton and Winsell, mgrs.): Houston, Tex., 14. Bay City 15. Victoria 16. San Antonio 17. 18. Austin 19. Taylor 20. Temple 21. Waco 22. Dallas 23. Ft. Worth 24. Oklahoma City, Okla., 25. MERRY WIDOW (Eastern; Henry W. Savage, mgr.): Boston, Mass., 8-Sept. 17. Providence, R. I., 19-21. Newark 22. New Britain, Conn., 23. New Haven 24. MERRY WIDOW (Southern; Henry W. Savage, mgr.): Stamford, Conn., 17. Danbury 18. Woonsocket, R. I., 20. Lowell, Mass., 21. Haverhill 22. Portland, Me., 23. 24. MIDNIGHT SONS (Western; Low Fields, mgr.): Portland, Me., 12-17. Bangor 19. 20. Lewiston 21. 22. Lawrence, Mass., 23. 24. MISS NOBODY FROM STARLAND (Will A. Singer, mgr.): St. Louis, Mo., 11-17. Atchison, Kan., 18. Sioux City, Ia., 19-21. Norfolk, Neb., 22. Beatrice 23. Lincoln 24. MONTGOMERY AND STONE (Charles Dillingham, mgr.): Buffalo, N. Y., 12-17. Detroit, Mich., 18-24. MOORE, VICTOR (Fraser and Lederer, mgr.): Atlantic City, N. J., 19-24. MY CINDERELLA GIRL (Delamater and Norris, mgrs.): St. Louis, Mo., 11-17. Kansas City 18-24. POWELL AND COHAN'S MUSICAL COMEDY (Co. E.): Manchester, Ia., 12-17. Galena, Ill., 19-24. PRINCE OF PILSEN (Henry W. Savage, mgr.): Kansas City, Mo., 11-17. Denver, Colo., 19-24. QUEEN OF BEAUTY (C. H. Kerr, mgr.): Ft. Dodge, Ia., 14. Storm Lake 15. Le Mars 16. Sioux City 17. Sioux Falls, S. D., 18. Yankton 19. Mitchell 20. Madison 21. 22. Pipestone, Minn., 23. Montevideo 24. QUEEN OF THE MOULIN ROUGE: Macon, Ga., 14. Columbus 15. Selma, Ala., 16. Birmingham, Miss., 17. New Orleans, La., 18-24. RING BLANCHET (Low Fields, mgr.): Philadelphia, Pa., 12-17. Pittsburgh 18-24. ROD'S MUSICAL COMEDY (J. L. Rodrigues, mgr.): Springfield, O., 5-23. SCHOOL DAYS (Stair and Havlin, mgrs.): Paterson, N. J., 12-17. Norfolk, Va., 19-24. SMART SET (Barton and Winsell, mgrs.): Baltimore, Md., 12-17. Bayonne, N. J., 19-21. Paterson 22-24. STUBBORN CINDERELLA (Chas. A. Goettler, mgr.): Seattle, Wash., 11-17. Tacoma 18. 19. Victoria, B. C., 20. Vancouver 21. 22. Bellingham, Wash., 23. Everett 24. SUMMER WIDOWERS (Low Fields, mgr.): New York city June 4—Indefinite. SUPERIOR (Edwin Warner, mgr.): Indianapolis, Ind., 11-17. Dayton, O., 19-21. Ft. Wayne, Ind., 22-24. SWEETEST GIRL IN PARIS (Harry Askin, mgr.): Chicago, Ill., Aug. 28—Indefinite. THREE MILLION DOLLARS (Charles Marks, mgr.): Philadelphia, Pa., 23-Sept. 17. THREE TWINS (Joseph M. Gaites, mgr.): New York city 12-17. TIME, THE PLACE AND THE GIRL (L. R. Willard, mgr.): Fremont, Neb., 17. Grand Island 18. Hastings 19. Kearney 20. North Platte 21. Greeley, Colo., 22. Ft. Collins 23. Boulder 24. UP AND DOWN BROADWAY (The Shuberts, mgr.): New York city July 18-Sept. 17.

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THE VAUDEVILLE THEATRES.

Bills at the Various Metropolitan Houses Last Week and Current Offerings.

The bills at the various houses last week were:

Fifth Avenue: Chassino, the shadow-graphist; Clark Sisters and Billy Farnon in a singing and dancing act; Jean Bedell and Arthur Hoy in their comedy juggling sketch, the Six Musical Cutups; The Little Stranger, a sketch of the racetracks, by Frank Craven and George V. Hobart, in which George Pierce, Richard Weber and Paul Dallison have the roles; Gene Greene, assisted by Charles Straight at the piano, in a repertoire of negro and Italian rag songs; Edna May Spooner, with the aid of Mrs. Mary Gibbs Spooner, Thaddeus Gray, Arthur Byron, Pearl Grey, and Harold Kennedy, offered her adaptation from a German farce called An Obstinate Family; Oscar Lorraine, the violinist; and the Three Brothers in a novelty called The Imps Play-ground, in which the two men and one woman do various "stunts" while standing on unsupported ladders.

American: Danse Classique Russes, Ryron and Langdon, Julian Rose, Violinists, the Country Club; Frankie Drew, the Ballroom Girl; the Orpheum Comedy Four, the Stageties, the De Faye Sisters, Arthur Buchner's troupe of cyclists, and the Masked Pugilist.

Hammerstein's: Bonita and Lew Hearn, Dr. Ferin, Frank Tinney, Avon Comedy Four, the Three Keatons, James F. Dooley and Corinne Sales, De Renzo and La Due, Gauthier Brothers and Harry Hirsch.

Alhambra: Frank Tinney, the English comedian; Chadwick Trio in For Sale, Wiggins, Fern, Ed Morton, Valeska Suratt and William Gould, Charles L. Fletcher and company in Nerve, Patrice and company in The Lobbyist, Frosini, Bobby Pandour and Brother, the Delys, and Hawthorne and Hart.

Colonial: Carrie De Mar, Clark and Bergman, Eva Taylor and company in His American Girl, Harry B. Lester, Charles L. Gill and company in The Devil, the Servant and the Man; Louise La Gai and company in The Carnival of Roses, Avery and Hart, Herbert Troupe, and Elton-Polo Troupe.

Bronx: Billy Van and Beaumont Sisters in Props, William Macart and Ethylene Bradford in A Legitimate Hold-Up, Jack Wilson company in An Upheaval in Darktown, Poirier J. White in The Visitor, Maggie Cline, Cunningham and Marion Christy and Willie, the Four Konders Brothers, and Arthur White.

Cross Bills.

Fifth Avenue: Della Fox, Clayton White and Marie Stuart, Stuart the Male Patti, Matthews and Ashley, Rose Pitonof, Ed. F. Bernard, James and Badie Leonard and Richard Anderson, Brown, Harris and Brown, and Wood Brothers.

American: Danse Classique Russes, Venus on Wheels, Alva York, Steve Bartic, Edna Aug, Charles Sweet, and Georgia Campers.

Hammerstein's: Countess De Swirsky, Pat Rooney and Marion Bent, Barney Bernard and Lee Harrison, Jones and Deesley, Edwards, Van and Tierney.

Colonial: La Pia, Jack Wilson and company, Charles Leonard Fletcher and company, Avon Comedy Four, the Great Howard, Melville and Higgins, Elsie Faye and company, and Homer-Keefer and company.

Alhambra: Carrie De Mar, Will Macart and Ethylene Bradford, Wilbur Mack and Nellie Walker, Harry B. Lester, Claude and Fannie Usher, Fiddler and Sheldon, Herbert's dogs, and Charles Gill in The Devil, the Servant and the Man.

Bronx: Nora Bayes and Jack Norworth, Eddie Cliff, Farrell-Taylor Trio, Barnes and Crawford, Fairman, Furman and Fairman, Watson's Farm Yard, and the E. F. Hawley company in The Bandit.

Henderson's: The Zayarras, Davis and Payne, Dore and Wolford, Casselli's dogs, the Great Ursour, the Mandarin Girl, Artie Hall, Bobby Pandur and Brother.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Alpha Troope—Orph., St. Paul, Minn.
Arlington Four—Grand, Syracuse, N. Y.
Aug. Edna—American, N. Y. C.
Barry, Nora, and Jack Norworth—Bronx, N. Y. C.
Belmont, George—Orph., Kansas City, Mo.
Benton, George—Piano, Eng.
Bever, Bob—Orph., Portland, Ore.
Barnes and Crawford—Bronx, N. Y. C.
Bartle, Steve—American, N. Y. C.
Bernard, Barney, and Lee Harrison—Hammerstein's, N. Y. C.
Bison City Four—Orph., 'Frisco.
Boyle Bros.—Mal. St. Paul, Minn.
Bretonne, May—Star, McKees Rock, Pa., 12-14.
Arcade, Carnegie, 15-17, Lyric, Connellsburg, 18-21.
Brice, Elizabeth—Grand, Pittsburgh, Pa.
Burges, Bobby, and West Sisters—Hipp., Charleston, W. Va.

Canson and Willard—Lake Cliff Park, Dallas, Tex., 8-14.
Clairmont, Josephine—Boston, Mass.
Clark Sisters and Billy Farnum—Keith's, Boston, Mass.
Cleveland, Claude and Marion—Armory, Birmingham, N. Y. C.
Clegg—Laddie—Bronx, N. Y. C.
Clipper Quartette—Poli's, Scranton, Pa.
Connelly, Mr. and Mrs. Erwin—Orph., Oakland, Cal., 11-24.
Countess De Swirsky—Hammerstein's, N. Y. C.
Cross, Viola—Queen, San Diego, Cal., Maj. Denver, Colo., 24-Oct. 1.

CRESSY, WILL M., AND BLANCHE DAYNE—Orph., Denver, Colo., 8-17.
Cunningham and Marion—Colonial, Lawrence, Mass.
Dagweil Sisters—Temple, Detroit, Mich., Temple, Rochester, N. Y., 10-24.
Dale and Boyle—Omaha, Neb., 10-24.
Davis, Edwards—Orph., Salt Lake City, U.
Dean-Ore Sisters—Colonial, Indianapolis, Ind., Empress, Cinci., O., 18-24.
De Mar, Carrie—Alhambra, N. Y. C.
De Reckie, Vor—Star, Des Moines, Ia.
De Witt, Anna and Terrence—Casino, Franklin, Tenn., Sept. 1-14, Reichel's, Cologne, 15-31.

De Wolfe, Four—Poli's, Bridgeport, Conn.
Devil, Servant and Max—Alhambra, N. Y. C.
Doberty Sisters—Coliseum, London, Eng., Sept. 1-30.

Dolce Sisters—Columbia, Cinci.
Dove and Fields—Keith's, Columbus, O.
Dunbars, Casting—Young's, Atlantic City, N. J.
Dupree, Fred—Orph., Seattle, Wash.

Eaton and Clifton—Keith's, Columbus, O.
Ewen and Pieres—Panoptique, Frisco.

Fay, Two Girls and Fay—Temple, Detroit, Mich.

Festini and Valerio—Orph., Lincoln, Neb., Orph., Des Moines, Ia., 18-24.

Fiesta, Will H., and L. A. Adelia—Arcade, Toledo, O., Orph., Mansfield, 10-24.

Fisher, Maud and Gladys—Maj. Cinc.

Frey Twins—Colonial, Indianapolis, Ind., Empress, Cinci., O., 18-24.

Gallagher, "Shek"—Colonial, Indianapolis, Ind., Empress, Cinci., O., 18-24.

Gilbert, L. Wolfe—Grand, Tacoma, Wash.

Glow, Augusta—Orph., New Orleans, La.

Gordon and Marx—Shubbs, Buffalo, N. Y., Shek, Toronto, Ont., 18-24.

Granville, Bernard, and Wm. F. Rogers—Orph., Salt Lake City, U., 18-24.

Grob, Daniel—Keith's, Prov., R. I.

Harris and Russell—Empire, Lexington, Ky.

Hawkins, Jester—Lotte, Chattanooga, Tenn.

Hawley, Tom—Maj., Bronx, N. Y. C.

Harmas, and Franklin—Tivoli, Dublin, Irel.

Hipp., Belfast, Ire., 18-24, Blue, Norwich, Eng., 26-Oct. 1.

Hayward and Hayward—Orph., Salt Lake City, U., Orph., Denver, Colo., 18-24.

Herron, Tom—Liberty, Pittsburgh, Pa.

Hoffman, Gertrude—Maj., Buffalo, N. Y.

Howard and Howard—Orph., Portland, Ore.

Howe, Dorothy—Empire, Newark, N. J.

JOHNSON, BRADWELL—Temple, Detroit, Mich.

Jones and Ryan—Maj., Rockford, Ill., Temple, Grand Rapids, Mich., 18-24.

Karolak, Anna and June—Kystal Palace, Leipzig, Ger., 1-20.

KELLY, VERA—Orpheus—Alhambra, N. Y. C.

Knight, NANCY—Maj., Harry Anderson, Louisville, Ky., Orph., Evansville, Ind., 18-24.

La Pia—Colonial, N. Y. C.

La Toy Rose—Orph., Omaha, Neb.

La Dent, Frank—Trent, Trenton, N. J.

Lough, Lillian—Grand, Pittsburgh, Pa.

Lester, Harry E.—Alhambra, N. Y. C.

Lloyd, Ruth—Maj., Cinc.

Lynn and June—Orph., Seattle, Wash.

Mauri, Will, and Ethylene Bradford—Alhambra, N. Y. C.

Mercy and Williams—Oscar's, Wash., D. C.

McGraw, Wilbur, and Nellie Walker—Alhambra, N. Y. C.

McCormick, Frank—Poli's, Berwyn, Pa., 18-24.

McElroy, Carl—Bliss, Bay City, Mich.

Bliss, Flint, Mich., 18-24.

Madison and Flis Patrick—Poli's, New Haven, Conn.

Marke, Dorothy—O. H., Waterville, Me., O. H., Augusta, Me., 18-24.

Mason, Homer, and Margaret Keefer—Colonial, N. Y. C.

Matthews and Ashley—Fifth Ave., N. Y. C.

Mitchell and Cain—Empire, Shepherd's Bush, London, Eng., Empire, Cardiff, Wales, 18-24.

Montgomery, Bay, and Buckley Sisters—Orph., New Orleans, La., Forest, Atlanta, Ga., 18-24.

Moran and Wiser—Deutsche, Munchen, Bav., 1-31.

Mullen and Corelli—Maj., Cedar Rapids, Ia.

Murray, Chas. A., and Joe Hamilton—Keith's, Phila., Keith's, Prov., B. I., 18-24.

Nosses, Six—Lake Cliff Park, Dallas, Tex.

Nugent, J. G.—Orph., Los Angeles, Cal., 11-24.

Oliva—Shea's, Toronto, Ont.

Parker, Lima—Orph., Boston, Pa.

Pope and Dog—One—Orph., Lincoln, Neb.

Reed Bros.—Grand, Evansville, Ind., Orph., Memphis, Tenn., 18-24.

Reynold, Ed. F.—Fifth Ave., N. Y. C.

Rosen, Susanne—Orph., Salt Lake City, U., 18-24.

Rosney, Pat, and Marion Bent—Hammerstein's, N. Y. C.

RYAN, THOS. J.—RICHFIELD—Orph., Salt Lake City, U., 18-24.

SABEL, JOSEPHINE—American, Omaha, Neb., Chicago, Ill., 18-24 Oct. 1.

Sanford, Jerry—Main St., Peoria, Ill.

Spissell, Bros.—Orph., Duluth, Minn.

Stepp, Mehlberg and King—Orph., Los Angeles, Cal.

Strickland, Ruth—Temple, Ft. Wayne, Ind.

Stuart—Fifth Ave., N. Y. C.

Stuart, Helen—Maj., Denver, Colo.

Taylor, Irene—Julian, Cinc., Ill.

Unger, Claude and Fannie—Alhambra, N. Y. C.

Vagan, Orth—Vancouver, B. C.

VAN, CATHALINE—Maj., FANNIE—21 Elbert St., Brooklyn, N. Y.

Vance, Gladys—Almo, Birmingham, Ala.

Walsh, Mealy and Monroe—Columbia, Cinci., O.

Weiss, Lew—Orph., Rockford, Ill.

Wentworth, Vesta and Teddy—Orph., Des Moines, Ia., Orph., Omaha, Neb., 18-24.

White and Sigmund—Fifth Ave., N. Y. C.

Willard and Bond—Empire, Kansas City, Mo., Maj., Des Moines, Ia., 18-24.

Williams and Neal—Poli's, Hartford, Conn.

Wilson, Jack—Colonial, N. Y. C.

Wood Bros.—Fifth Ave., N. Y. C.

THE WESTERN VAUDEVILLE ASSOCIATION.

General Manager Bray, of the Western Vaudeville Association, will open a handsome new vaudeville theatre in Peoria late in the Fall. The theatre will be first-class and handsomely appointed. Mr. Bray has been the leading spirit in organizing the company which owns the theatre and in pushing the work to completion.

About one per cent, of acts tried out for the association on Thursday nights at a local theatre prove available, but the association find that this detail of the big organization is worth while. It settles ques-

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ED GRAY

T.O.O. "THE TALL TALE TELLER."

tions about new acts and it yields an occasional need and worthy addition to the list of useful sketches.

B. W. Cortelyou, assistant to General Manager Bray, was married to Margaret Cuddy, of Peoria, Aug. 29. After a wedding trip the young couple will be at home in Chicago. Mr. Cortelyou was formerly on the staff of Manager Glover, of the Majestic, and has been with the association for several years.

JAMES MADISON

Vaudeville Author
1403 Broadway, N. Y.
(Phone, 4704 Bryant)

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REFLECTIONS.

William A. Norton closed his season on Sept. 6 at Ellitch's Gardens, Denver, where he has been supporting William Collier. Mr. Norton has gone to his home in Troy and will return to New York this week.

Masie Sinclair has been engaged for the role of Beth Harris in Wagenhals and Kemper's production of *Paid in Full* (eastern), and opened her season at Lowell, Mass., Aug. 22. Miss Sinclair has been spending the summer at Far Rockaway.

A new company in The Arcadians will be formed to replace the present Arcadian company at the New York Theatre, which goes to Boston, Sept. 12.

Mrs. J. M. Stout (Louise Foster) has just undergone a serious operation for appendicitis at St. Joseph's Hospital, Chicago, but is convalescing rapidly and will soon join her husband. Mr. Stout is managing Madame Sherry at the New Amsterdam Theatre, New York, for Messrs. Frase, Lederer and Woods. Mrs. Stout will rest this season.

Christine Nielsen, who will be seen this season in the prima donna role of The Belle of Brittany, with Frank Daniels, was secretly married to Joseph Lester, in Saratoga, N. Y., July 15. Miss Nielsen was last season with the all-star revival of *The Mikado*, at the Casino.

Mrs. Bernice Golden Henderson, last season with Robert Hilliard in *A Fool There Was*, and this season engaged for Helen Ware's company in *The Deserters*, was married Aug. 31 to Frits Augustus Heinz, the copper millionaire. Mrs. Heinz has left the stage.

Emily Calloway, a graduate of Wellesley, made her first stage appearance in Pittsburgh recently in *Seven Days*.

Chauncy Bill Stewart, the manager of the Grand Opera House, Tulsa, Okla., was in New York last week. He has returned to open the theatre on Sept. 15.

Edwin Mordant has been engaged for *The White Squaw* by Louis P. Werba. For the past two seasons Mr. Mordant was featured in *The Great Divide* by Henry Miller.

Evelyn Watson, after a Summer season at Duluth, Minn., rested for a fortnight in Chicago. She returned to New York recently, and will continue as ingenue of the Forbes Stock at the Gotham Theatre, Brooklyn, for another season.

Lisie Leigh, who closed her Summer engagement Sept. 3 with the Albee Stock company, Providence, opened at Syracuse, N. Y., Sept. 5, in her vaudeville success, *Weaving the Web*, playing United time. Her supporting company consists of Sarah Alexander and Will H. Vedder as Jack the detective.

THE STOCK COMPANIES.

Joseph M. Holicky has closed a successful season with a stock company in Albany and with the Poli Stock company in Bridgeport. He has signed with the Shiller Players in Savannah, Ga., to play second business. Mr. Holicky has been spending a few days with Joseph Wilks at Forest Hill.

Frank Fielder and May Desmond (Mrs. Fielder) have signed with the Calumet Stock company, Calumet Theatre, Chicago, Ill. Miss Desmond will do second business and Mr. Fielder will do juveniles and light comedy, opening Sept. 4, in *The Cowboy and the Lady*, to be followed by Mrs. Temple's Telegram, *The Man on the Box*, *The Three of Us*, Brewster's Millions, *The Christian*, and *Charley's Aunt*.

Will Deming is playing a special starring engagement of three weeks with the Stubbo-Wilson Players at Olentangy Park, Columbus, O. He opens in Boston Sept. 19 with Tom Wise in *A Gentleman from Mississippi*.

Ida Adair, the well-known leading woman, has been engaged by Percy Williams for his stock company at the Crescent Theatre, Brooklyn.

ENGAGEMENTS.

Carl Anthony will be a member of George Fawcett's company.

Grace Connell is with Raymond Hitchcock in *The Man Who Owns Broadway*.

Edith Berwyn has been re-engaged by A. G. Delamater and William Norris and will continue as Princess Yetive in Beverly, Eastern company.

W. J. Townshend has signed for second business with the Harry Davis Stock company at Pittsburgh, Pa., opening in *A Lady of Quality* last night.

AROUND VARIOUS CIRCUITS.

News Reports of Attractions and Houses Throughout the Country Are More Encouraging Than Ever.

American Theatrical Exchange.

Recent bookings through this office are Clara Lipman, *Seven Days*, The Climax, The Wife Tamer, and *The Flower of the Ranch*.

Sidney Drew in *Billy* opened the season at the Dauphine Theatre, New Orleans, La., to a capacity house. Billy also opens the new Arcade Theatre at Lake Charles, La., Sept. 26, as well as the new Colonial Theatre at Bryan, Tex., Oct. 7.

C. A. Best Southern Circuit.

Two big New York successes, *Seven Days* and *Girls*, are booked over this circuit.

The new theatre at Marietta, Ga., is booked by this exchange, as well as the new theatre at Maxton, N. C.

Manager E. E. Adams, of the Lyric Theatre, at Lebanon, Tenn., reports that he is remodeling his theatre into one of the prettiest in the State.

The beautiful, and up to date opera house at Rockingham, N. C., under new management, is booked by this exchange.

There are fifty more attractions booked to play this circuit this season than at this time last year. The increase is very noticeable.

J. A. Coburn, manager of Coburn's Minstrels, writes that the outlook for good business in the South is better than for several seasons.

J. J. Coleman Circuit.

Business done this season over this circuit with the few attractions available has been immense and is far in excess of any previous years. Everything points to a good season. Contrary to all reports, the crops have been abundant. While the cotton crop may have been slightly below the average of the past two years, in certain sections wheat, corn and rice have been in excess of past years. This will be more than equalizing.

A. B. Warner has succeeded J. C. Hall as manager of the Auditorium, at Batesville, Ark. Mr. Hall retains his interest in the property, however, but other business demands his sole attention.

Sidney Drew in *Billy* has been doing a very large business all through the Southern circuits.

Clara Lipman in *The Marriage of a Star* will play the greater part of this circuit during October and November.

Seven Days will play this circuit in November and December.

The Yucca Theatre, Yucca City, Miss., has been thoroughly overhauled. Dave Womack has been appointed manager for Erlieck Brothers and Coleman. The opening attraction is *Billy*, with Sidney Drew, and the entire house was sold out the first day of the opening.

Erlieck Brothers and Coleman have assigned Jesse Ferguson as manager of the Baker-Grand, at Natchez, Miss., and Charles Bassett at the Grand Opera House, in Texarkana, Tex.

National Theatre Owners' Association.

J. J. Coisman, secretary of the National Theatre Owners' Association, announces that the managers of the following theatres have been recently admitted to membership in the association: City Opera House, Watertown, N. Y.; Marshall Theatre, Manhattan, Kan.; Grand Opera House, St. Catharines, Ont.; Metropolitan Theatre, Rochester, Minn.; Broadway Theatre and Tabor Grand Opera House, Denver, Colo.; Grand Opera House, Pueblo, Colo.; Opera House, Colorado Springs, Colo.; Victor Theatre, Victor, Colo.; Elk Theatre, Leadville, Colo.; Park Opera House, Grand Junction, Colo.; Union Opera House, Rock Springs, Wyo.; Powers Opera House, Rawlins, Wyo.; Powers Opera House, Hibbing, Minn.; Marlow Theatre, Owatonna, Tenn.; Kentucky Theatre, Paducah, Ky.; Fox Theatre, Henderson, Ky.; Herietta Theatre, Princeton, Ky.; Grand Theatre, Aberdeen, Miss.; Ky. Triangle Theatre, Aberdeen, Miss.; St. Clair Theatre, Greensburg, Pa.; Auditorium, Weisboro, Pa.; Elvira Theatre, Elvira, Ohio; Majestic Theatre, Rochester, Pa.; Majestic Theatre, Evansville, Ind.; Grand Opera House, Vincennes, Ind., and Kidd Opera House, Princeton, Ind.

M. Reis Circuit.

Jefferson De Angelis opened to big business at the Weiting Opera House, Syracuse, N. Y. The Chocolate Soldier, which followed it, played to capacity.

This week is Fair Week in Syracuse, N. Y., and The Jolly Bachelors look for encouraging returns.

The following theatres have been added to this circuit the past week: Majestic Theatre, Mansfield, O., and the theatre at Kalamazoo, Mich.

BROOKLYN AMUSEMENTS.

Various Pleasing Offerings in the Great Metropolitan Borough Last Week.

Gus A. Forbes "came back" to the Gotham after a successful season at Duluth, Minn., and supported by his high-class stock co., including several new members, presented for the opening week *Pierre of the Plains*, and received an enthusiastic welcome. The cast included Louis Dan Morrison, John Weston, John Ravo, Gordon, Ill., Barrymore, James Price, MacCurdy, Lawrence, Barker, Ralph Jordan, Frederick How, Marion Hubbard, Marguerite Irving, and Gus A. Forbes. The play was well presented. Although not in the cast, Jane Stuart, one of the most popular members of the co., as well as Evelyn Watson, the dainty ingenue, received a hearty welcome from their many friends.

Corse Payton offered for the opening week at the Bijou The New York idea, and it was finely presented. The role of Cynthia Karlska gave the new leading woman, Marie Payne, a good opportunity and she acquitted herself with credit. Another newcomer, Marie Horton, made a decided hit in the part of Vida Phillips.

Claude Payton as John Karlska was capital and received a hearty welcome, as did Eugene Muller, who played the part of Philo Phillips. William Mortimer as Sir William Gates Darby and Harry McKee as the person were excellent. Others in the cast were Mable Estelle, Minnie Allan, Bert Miller, Edith Rogers, Harry Mack, Frank Armstrong, Chester Aldridge, Robert Brown, and John H. Dillon, who handled their respective roles in a competent manner.

The following executive staff has been selected: Bay C. Owens, manager; Ida Irene Ackerman, treasurer; Addison Pitt, stage director; Frank Armstrong, stage-manager; Frank Newton Hale, musical director; Edward Frazer, scenic artist; Tom Yund, stage carpenter; Joseph Carroll, elec-

trician; Bert Simmons, advertising agent; Edwin F. Neely, general press representative.

Bowing the Wind was presented last week at Payton's Lee Avenue Theatre and received enthusiastic approval. Mina Phillips played Rosamond in a forcible and convincing manner. Louis Leon Hall was capital in the role of Mr. Abraham. As the young and ardent lover Clifford Stark was capable. Lee Sterrett was seen to good advantage as Watkins. George Blaier was clever as Mr. Richardson, and the part of Louis Forstorth was made interesting by Joseph Girard.

Recent news announced that Eddie Miller as Maude Frostwell, Miss Daniel as her mother, and Carrie Greer as the attorney.

The Little Gray Lady was the opening attraction at the Crescent, and received a good presentation at the hands of the new stock co., in which there were several new members who acquitted themselves with great credit. The new leading woman, Florence Barker, was unable to appear, having been recently attacked with appendicitis. Her part was taken by Ida Adair, who served very acceptably. Mr. Alison was also good in the character of Perriton Carlyle. Efficient support was given by the rest of the cast.

The Queen of Queen Street 5-10 at Phillips' Lyceum by the talented stock co. of that popular playhouse. The principal characters were played by H. Turner, James Moore, Simon Cairns, Harry Macdonald, Fayne Gillmore, Emma De Castro, and Alice Merrell, who made the most of their parts and won hearty applause.

Tom Edwards' School Days was the attraction at the Liberty 5-10.

Smith Speare made her debut at the Grand Opera House as Folly in Margaret Mayo's *Polly of the Circus*. The performance was very creditable. Miss Speare imparted a winsome personality to the part of Folly and the others were more than acceptably cast.

The Ninety and Nine was the attraction at the Court Theatre last week and drew large and interesting audiences in spite of the heat. Herbert Hunt as Tom Silverton and Pertilla Julian as Anna Blaikie did well and received great applause. Others in the cast were Alfred Howland, Louis Gordon, Noalan Gandy, Paul Kelly, Harry E. Webster, Margaret Gallagher, and Eddie Keane. The play was handsomely staged and well presented. Manager Middleton gives a \$300 piano away every week. The award is made Sunday evening. John Ladd, 120 Verona Street, was the lucky winner last week. All Brooklyn will be in line soon.

The New Montana Theatre opened with Frederic Thompson's *Giulietta*. Joseph Cawthon as Oscar Spofford was approved, as did Maurice Raymond as Gleriana Gray. Bowers, Waiters and Crooker also scored a decided hit with their "rude" acrobatic set. Two burlesques, *Mix X* and *The Spendthrift*, served to show the skill of Harry Arnold, Adora Andrews, Jed Trout, and Joseph Cawthon, besides some of Mr. Thompson's ingenuity in devising starting effects with electric lighting. The actors were many.

Amphion 5-10-10 by an ex-member of the stock co. producing Mrs. Wiggs of the Gabbous, Father Heinen Weatherly won approval as Mrs. Wiggs, as did Mary McManus, who played the role of Lover Mary. Thomas Atkin as Mr. Stubbs gave a clever impersonation. Mimi Milne as Miss Hasey, Janet Knott as Miss Lucy, Ruth Handforth as Mrs. Eichorn, Petrie Folman as Mrs. Schultz, Florence Finley as Europe, Edith Pinell as Australia, Agnes Wilson as Asia, Albert Pinell as Little Tommy, E. G. Rossman as Mrs. Wiggs, and Bob Hunnewell, Harold Grau, Fred Holloway, Hayes Greenwald, Harry E. Brunningham, Robert Shaw, Harold Mann, and Edgar Staley made up the very capable cast.

The Broadway presented as its opening bill The Three Twins. The co. was large and unusually well trained, and the costumes were handsome and well fitted, those worn in the comedy act, while the electrical novelties were extraordinary. Many clever actors were in the cast headed by Clifton Crawford, and including Joseph Allen, Hugh Fay, Russell Leonard, George Herbert, Ralph Locke, Della Niven, Jessie De Voie, Daisy Leon, Eddie Myrene, and others.

Percy G. Williams entered an exceptionally good bill at the Orpheum, headed by Rose Coghlan of the New Theatre Stock co. Miss Coghlan presented her own playlet, entitled Between Day and Night, and won hearty approval, as did Barney Bernard and Lee Harrison in their comedy sketch, entitled Mr. Cohen of Bridgeport. Smart Barsoff presented a new grit of comedy and stories. Others on the bill were: Eddie Lyons, Fred Twiss, Wilber Mack and Neils Walker, and Yorkie Dugan.

The Greenpoint opened with a bill consisting of all-star acts. Jane Courtright and co. scored a popular hit in their sketch entitled *Lucky Jim*. Jesse L. Lasky's musical comedy, *The Photo Shop*, headed by Charles J. Hines and Mamie Fleming, was also a winner. The Farrel-Taylor Trio in their comedy skit, *The Minstrel Man*, won approval, as did Charles and Fannie Van in their sketch, *The Stage Carpenter's Experience*. Others on the bill were Andy Rice, Ward, Clare and Wood, Irene Dillon, and Bell and Care.

The New Brighton Theatre offered an excellent programme as the closing week's bill, headed by Fred Foy, the Dublin Minstrels, who scored a decided hit with his quaint number. Eddie B. Mason and Maudie Morrissey, supported by a score of people, presented a one-act playlet entitled *In and Out*. The sketch was handsomely staged and proved extremely diverting. Alfred Kappler and Audrey Maple, late of The Arcadians, was approved in their picturesque operetta, *In a Grecian Garden*. The Kaufman Brothers, black-face comedians, contributed an enjoyable singing and dancing act. The Camille Trio pleased with eccentric acrobatic stunts. Others on the bill were Lieutenant Eldridge, Ruby Raymond co., Hilda Hawthorne, and the King's Tunes.

CHARLES J. BUFFEL.

DATES AHEAD.

Received too late for classification.

ALONG THE KENNEBEC.—New London, Wis., 14; Chippewa 16; Antigo 17; Ashland 18.

ARIZONA.—(M. Williams, mgr.): Butte, Mont., 17, 18; Great Falls 19; Helena 20; Missoula 21; Wallace, Id., 22; Coeur d'Alene 23; Spokane 24.

ARIVAL OF KITTY (Doherty Collins, mgr.): Susquehanna, Pa., 18; Binghamton, N. Y., 19; Oneonta 17; Norwich 19; Binghamton, Pa., 21; Berwick 22.

BERNARD, SAM (Messrs. Shubert, mgrs.): New York city Sept. 21—Indefinite.

CAST ASIDE: Kansas City, Mo., 11-17.

CITY, THE (W. J. Evans, mgr.): New Bedford, Mass., 14; Brockton 15; Lowell 16, 17; Salem 19, 20; Concord, N. H., 21; Nashua 22; Haverhill, Mass., 23.

DIPLOMACY (Messrs. Shubert, mgrs.): New York city Sept. 18—Indefinite.

EVANS, GEORGE, MINSTRELS: Chicago, Ill., 18-24.

FIGMAN, MAX (John Cort, mgr.): New York city 19-24.

GILPIN, HYPNOTISTS (J. H. Gilpin, mgr.): Indianapolis, Ind., 19-24.

GIRL AND THE RANGER (F. P. Prentiss, mgr.): Girard, Kan., 19; Cherokee 20; Cheyenne 21; Charmon 22.

GIRL OF MY DREAMS (Joe M. Gates, mgr.): St. Louis, Mo., 19-24.

HAUGENBURG-WALLACE CIRCUS: Johnson City, Tenn., 14, Greenville 15; Newport 16; Morehouse 17.

HILLMAN'S IDEAL STOCK (W. P. Hillman, mgr.): Hutchinson, Neb., 12-17; Overland, Kan., 19-24.

IS MARRIAGE A FAILURE: New York city 19-Oct. 1.

JOLLY PLAYERS (R. E. Japan, mgr.): Sidney, O., 12-17; Tulsa 18-24.

LION AND THE MOON (Henry B. Harris, mgr.): Worcester, Mass., 12-17.

LITCHFIELD, NEIL, TRIO: Chase City, Va., 19; Weldon, N. C., 20; Mexia 21; High Point 22; Dallas 23; Spencer 24.

LOVE PILOTS (Maurice M. Draggan, mgr.): Marion, Ill., 15; Carbondale 16; Oberlin 17; Alton 19; Coaltonville 20; Springfield 21; Beardstown 22; Quincy 23; Macomb 24.

MEMPHIS FROM LOAHLK (Coates and Harris, mgrs.): Indianapolis, Ind., 12-17; Cleveland, 18.

MIDNIGHT SONG (Low Fields, mgr.): Kansas City, Mo., 11-17.

NEW THEATRE STOCK (Frank Knowles, mgr.): Omaha, N. J., Sept. 12—Indefinite.

PROFILE'S STOCK: Flint, Mich., Sept. 6—Indefinite.

RAMBLING STOCK (Walter S. Morris, mgr.): Toledo, Ohio, 14; Adrian 16; Findlay, O., 16; Huron 17; Wapakoneta 20; Delphos 21; Van Wert 22; Hartford City, Ind., 22; Munising 23.

THIRD DEGREE (Henry B. Harris, mgr.): New York city 19-24.

THIRD DEGREE (Henry B. Harris, mgr.): Wichita, Kan., 14; Kansas City, Mo., 15.

TRAVELING SALESMAN (Henry B. Harris, mgr.): Cincinnati, O., 14; Indianapolis 15.

UNCLE DAVID HOLICK (H. O. Holick, mgr.): Cincinnati 16; Indianapolis 17.

THE RECORD OF DEATHS.

Death of Walter Stratton.

A quarrel between two members of the Stratton's Union company at Mt. Vernon, Ind., resulted in the death of Walter Stratton, a man of thirty. Stratton had violently struck L. A. Knowlton at the same company, and Knowlton in self-defence hit Stratton such a blow on the head that the man never recovered consciousness before he died in the White Plains Hospital.

James A. Sullivan.

James A. Sullivan, a young actor, died in Harrisburg, Pa., as the result of injuries suffered during the course of the action we call *the Sullivan*. Sullivan's exertion caused the rupture of a blood vessel, which led to his death.

FRANK P. O'Brien, one time proprietor of the Birmingham, Ala., and manager of the Alabama Opera House, Birmingham, Ala., died recently at the Grace Burn Hospital, Birmingham, Ala., Philadelphia, on Sept. 9. Death being due to appendicitis. Mr. O'Brien was mayor of his city in the old days when the house manager old his own booking. Manager O'Brien was a well-known summer visitor to the managers and managers' offices in New York city.

George Hawtrey, brother of Charles Hawtrey, the actor, died recently in London. Of late years Mr. Hawtrey had suffered much of his time to the arrangement of payment. He had been an actor. He was author of *The Pickpocket, Lord of His House*, *The Goliad Life* and several other plays and revised *The Message from Mars* for his brother. He also was author of the novel *"Carameila."*

Mrs. Maria T. Dickerson, widow of William Dickerson, died Sept. 7. She was eighty years old, and was the mother of Jeanne Dickerson (Mrs. J. E. Bartlett), Mrs. Jeanne Dickerson, and Mandie Dickerson (Mrs. Fred Olson), all of whom are actresses, and W. F. Dickerson, Mrs. Dickerson was buried in the family plot at South Norwalk, Conn.

Simon H. Sonnen, for over forty years connected with various circuses, died at Mt. Vernon, N. Y., Sept. 9. He had been contracting agent for the Barnum and Bailey Circus, and for the Ringling Bros. and Barnum & Bailey Co. Mr. Sonnen was seventy-five years old. He leaves a widow, two sons and two daughters.

Professor Louis Heck, a violinist of Tucson, Ariz., died in that city Aug. 27, aged seventy years. For twenty years he had been leader of the city orchestra. He leaves two daughters and a son.

Births.

THOMAS.—A daughter to Mr. and Mrs. Harry A. Thomas (Elizabeth Burton), at Phillipsburg, N. J., Sept. 6.

Deaths.

HOUSTON—ELVERSON.—James P. Houston to Earle Elverson, in Springfield, Mo., Aug. 19.

MARTIN—DIRBOLD.—Francis P. Martin and Ada Dirbold, at Buffalo, N. Y., on Sept. 6.

METCALFE—WATERS.—Mari Mitchell, 19; Irene Waters, in Fort Thomas, Ind., July 31.

MCDONALD—PERRY.—Guy McDonald to Mrs. Perry, in Chicago, Ill., recently.

POWELL—BATES.—Edward Selden Powell to Mrs. Ada Bates, in Middletown, Conn., Sept. 9.

Deaths.

AVERILL.—Edward S. Averill, at Palmyra, N. Y., aged 78, on Sept. 5.

DICKERSON.—Mrs. Maria T. Dickerson, aged 80 years, in New York, Sept. 7.

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

In discussing the motion picture show we should not confine ourselves altogether to the films. Other features of entertainment that go with the picture plays should keep pace in improvement, and in this connection it is most pleasing to call attention to the Keith and Proctor experience in one of their New York houses—the only one in this city in which the cheap vaudeville nightmare has not obtained a commanding foothold. The Harlem Opera House in West 125th Street still stands as a shining example of the picture show proper, accompanied by songs and more or less instructive lectures, that have recently shown marked improvement in tone.

* * *

The improvement in the singing has been the most significant feature at the house named above—significant because of the approval expressed by the applause of the audiences. Slides have been banished from the songs altogether, and the singers appear in complete stage light. There is thus the added interest of the personality of the singer and a better understanding of the words, by the opportunity that is given to see the lip movement and facial expression. A voice in the dark must be peculiarly clear in enunciation to be understood, and this handicap is overcome with a light stage. But the most important change is in the character of the songs. They are higher class and are rendered much better than formerly, partly due to the fact that the singer, being under observation, is bound to be more careful. This point is illustrated by one of the singers, whose fine tenor voice was formerly heard in trashy illustrated songs in the Union Square house. He is now showing the musical ability that is in him and (to recur to the advantage of seeing the singer to better understand the words of a song) he is far more intelligible, although he could still improve in enunciation. But easily the most popular singers with the audiences at this house are two ladies of cultivated voices who sing nothing but the best music. The applause which invariably greets them gives the lie direct to those who have so often declared that the masses want trashy songs and nothing else.

* * *

In the matter of lectures, all of the Keith and Proctor houses have lately taken a welcome step upward. Formerly the illustrated lectures were slipshod affairs, taken largely from old travelogues without revision and being out of date and often tiresome. The new lectures, prepared in Boston primarily for the model Keith house in that city, are evidently written expressly for the purpose for which they are now used. We are no longer given facts and statistics that are from five to ten years behind the times and we are spared the obvious fiction of the reader of the lecture declaring that "I saw" this or that, as some incident or scene is being described and illustrated. The subjects treated are also generally more interesting than formerly, one that The Spectator has in mind describing the evolution of water craft being particularly entertaining as well as instructive. There is still, however, chance for improvements, as in some of the illustrations used in the "talk" just referred to and the inaccuracy of some of the statements made.

* * *

The Spectator has been watching with unsatisfied expectation the commendable efforts which his friend of the *Film Index* has been making to promote a revival of

old film favorites. Apparently the readers of the *Index* do not take to the idea with as much enthusiasm as the matter would seem to warrant, although there is not lacking evidence of an awakening interest. The revival of old film successes has been advocated in this department of *This Mirror* on several occasions, and it must be admitted that the value of such revivals should be greater to-day than they ever could have been in the past, because there are now many more old successes to draw from. A year or two ago the pictures worthy of revival were few indeed—much fewer than one is apt to imagine on first thought. As we look back we recall some film that we considered wonderful at that time, but when it is directly compared to the average production of to-day we often find that its excellence is dimmed; it suffers by comparison. There are, however, exceptions—films that should never grow old and that could not be produced to-day any better, or, at least not enough better to warrant remaking them.

* * *

In the opinion of The Spectator, however, very few of these really meritorious films are mentioned by those who have responded to the *Film Index* appeal for suggestions. If any mention has been made of *Ramona* it has escaped this writer's attention, and so, too, with the Pathé films d'art, commencing with the *Assassination of the Duke de Guise*, *Mozart's Last Requiem*, *The Judge and the Girl*, *The Newlyweds*, *Elektra*, *The District Attorney*, *Mrs. Jones Entertains*, and many others, the correct titles of which The Spectator does not at this moment recall.

* * *

But revivals as the *Index* suggests need not be confined to new prints from old negatives. There are plenty of strong subjects that could be repeated and improved upon to such an extent that the public would scarcely recognize them. The Lubin people have already announced the remaking of an old comic story that was a hit in its day. It would be pleasing to see other film makers do the same thing.

"Why, bless your innocent heart," says a friend at The Spectator's elbow, "that's precisely what half the film makers are now doing—revamping old ideas and doing them so much better that you don't recognise them."

True, too true, or rather, not quite true enough. They appear to be afraid they will be caught at it and so change the story in some distinctive feature that may really weaken it and then they tack on a new title. The Lubin way is the best. If it is to be a remake revival, let it be one on the square; let the public know it is coming and so gain the advantage of all the old time popularity, with the added interest of a new production.

* * *

But let the subjects for revival be carefully selected. Some of the films that have been mentioned for repetition do not strike The Spectator as "classy" enough even for reacting, at least not in their present form, but it might not be a bad idea to dig them up and show them, if only to demonstrate how much the entire business of production has advanced.

Buckwheat, turn backward, oh Time, in thy flight;
Give us the old slims, but just for one night;

That will be plenty to show us how "punk" Are some of the old "hits" that now we'd call junk.

THE SPECTATOR

Reviews of Licensed Films

The White Man's Money (Kalem, Sept. 2).—This film begins nowhere and ends nowhere; that is to say, the final scene has little or no connection with the first. In the first scene an Indian princess rejects a suitor. Then another Indian discovers some government money on the body of a drowned white man, and foolishly tells a woman about it. Through her it reaches the ears of the rejected suitor, who stabs the Indian to get the filthy lucre. An American sergeant happens along and discovers enough of the dark deed to send the criminal to prison. There doesn't seem to be any distinct object in the sequence of events, except, possibly, it is intended to convey the idea that money is a curse to its possessor, which is all very well for a story, but hardly practicable in this cold world. Little can be said of the acting; it is sufficiently clear to carry the story. The murder scene is not well managed, but the rest are satisfactory. Some of the canoe scenes are pretty.

Maggie Hooligan Gets a Job (Pathé, Sept. 3).—This American farce, while laughable in some of the situations, lacks interest because it tells no logical story and because Maggie fails to rise up or rather down to her part. She is supposed to be a raw Irish girl, just over, but her make-up is more like a Chinaman with a half-dozen queues sticking out like prongs from her head. When she cries she appears in the picture to be laughing, which proves that she is a good-natured person, anyhow. Maggie gets several jobs and a policeman lover, but she loses the jobs as soon as she gets them because of some foolishness or other, sometimes amusing and sometimes tiresome. The best is where as scrub woman in the police station she releases all the prisoners. In the end the "Cop" marries her and takes her home to his family of twenty boys.

The Wrong Box (Vitagraph, Sept. 8).—This story has been done before in a film that is still remembered with pleasure, but the manner of treatment in the Vitagraph version is quite different, the earlier picture being rapid-fire farce and this one straight comedy. Both styles appear effective in laughing results. A young man buys a new suit of pajamas for himself and cut flowers for his girl, meaning to send the flowers by messenger with a note requesting her to wear them for his sake. The messenger boy gets the wrong box, and the result need not be described. The young man straightens it all out with apologies when he learns the truth, so that the course of true love resumes its placid way as it should.

The Millionaire and the Ranch Girl (Essanay, Sept. 3).—This is another one of those familiar mortgages; they are getting as uneventful to the spectators as they can possibly be to the victims. In this case the Western agent for the New York millionaire evicted the aged man and his lovely daughter on the strength of an order from the New Yorker. The villainous agent had removed a postscript ordering leniency if the old man was financially debilitated. The girl didn't know this when the millionaire got around, but the millionaire extorted from the agent a confession that set wedding bells ringing. No doubt many spectators will throb over it, but even the capable acting couldn't relieve it from its repetitious weariness. In commanding the actors, it is pleasant to be able to call special attention to one very brief role—the clerk in the agent's office. His work was characterized by surprising mastery and decisiveness for such a microscopic part.

Summer Idyl (Biograph, Sept. 5).—The really beautiful harvest scenes that are shown in this picture constitute its chief value and charm. We see the harvesting of wheat as it is conducted on a big, modern farm and it is instructive as well as realistic. The story that goes with it is quite attenuated and not especially interesting, although the acting of the shepherd girl and her lovable old grandfather is very fine. The others appear stilted and lack that spontaneous quality of natural action that goes to produce the impression of reality which has so long distinguished Biograph work. There is also too much resort to studied pantomime in the studio scenes, where the young woman artist snubs her fellow artist when he wants her to go with him to some entertainment. It is the snub that drives him to take a pedestrian jaunt through the country and puts him in the way of meeting the pretty shepherd girl and working as a "hired hand" in the harvest field. But a letter from the artist girl and the stub of a half-smoked cigarette which she incloses fetch him back to her side, and the little shepherdess is consoled by the evident joy of her grandfather that he is not to lose her. The cigarette stub incident—how about it? Is the dead odor of a half-smoked cigarette so captivating?

Led by Little Hands (Selig, Sept. 5).—The old story of the little child reconciling the estranged is repeated here in a conventional way. And the acting is as conventional as the story. The father ob-

jects to the lover of his daughter, but they marry, and nine years later their two children, a boy and a girl, just happen to start playing in grandpa's fine grounds. He makes up to them, invites them in to lunch and the rest follows as a matter of course.

The New Moving Picture Operator (Selig, Sept. 5).—To appreciate this farce one should have some knowledge of conditions surrounding the making of motion pictures. Without this knowledge some of the points that may have appeared very funny to the producers, fall flat. The regular operator takes sick and a trampy chap gets the job, making a mess of his work. At the finish we are shown the picture that is supposed to have been made. It is a strange confusion of scenes upside down, doubled up, and so on.

Zoological Gardens in Antwerp (Pathé, Sept. 5).—These are colored scenes, which adds greatly to their attractive quality. The monkey house scene is the best and is quite funny.

Who's the Boss? (Pathé, Sept. 5).—This is French farce executed with the lively earnestness of the French comedians, who are thus able to make very slim material do for an amusing picture story. Mother-in-law arrives and there is the usual question of who is to be boss of the house—a question that hubby proceeds to settle by smashing everything that his wife doesn't smash, following this up by throwing both women out of the house. As a byplay, a beggar sitting beneath the window profits by the food that is thrown out by the quarreling ones.

The Healing Faith (Lubin, Sept. 5).—The title of this excellent subject fails to indicate its character. It implies faith or mental healing, whereas the real healing described is anything but that, being the open air cure for consumption. The victim of the disease is represented as a young man whose marriage to the daughter of a banker has been forbidden by her father. But the girl is determined and marries her lover even against the latter's reluctance, having learned that the disease from which he suffers may be cured. Then he goes to the open air camp, is cured, and returns to the city just in time to kick the grasping landlord out of his wife's room, she having been banished by her father and having failed to earn enough money to support herself. All this is very melodramatic, as is the conclusion, showing father, daughter and son-in-law reunited through the time-worn medium of their little daughter. It would appear that in this particular the subject could easily have been handled with greater novelty and higher dramatic effect. However, the acting is above the average and the theme makes the film notable.

The Big Scoop (Edison, Sept. 6).—This story has gripping interest and the production is excellent throughout. It is altogether so good in scenic arrangement, stage management and individual acting that this reviewer is surprised that no praise was accorded it by the writer for the *New York Times* who criticised the picture recently. Possibly the criticism was based on a printed description of the film instead of actual view. At any rate, the caustic comment of the *Times* writer was confined to the story, which he pronounced a false reflection of daily newspaper work, alleging two coups in his indictment: (1) that no reputable newspaper would have printed an advance story of an impending bank failure, and (2) that no reporter would have been permitted to adopt the shady and underhand method to obtain the news that is represented in this story. On the first count this reviewer sustains the *Times*. The "big scoop" would never have passed my city editor fit to hold his job. Some more probable sensation should have been chosen for the story. On the second count, that newspapers of the day are not so tricky in obtaining the news, permit us all to turn our heads while we smile. Are the Gaynor-Murphy letters so soon forgotten? However, our reporter in this particular Edison scoop was mighty lucky—we can say that for him. After being discharged for being drunk and swearing off but not getting his job back, he overhears talk in a cafe that leads him to think a certain bank is in a bad way. A paper dropped by one of the talkers enables the reporter to gain admittance to the midnight meeting of the directors, under the guise of returning the paper. Then he secretly plugs the telephone in the directors' room and at the switchboard downstairs overhears the proceedings. Rushing back to the newspaper office he gets in his big scoop and his job is restored. His acting is excellent and convincing except when he writes his story, flourishes of a pencil.

Chew-Chew Land (Vitagraph, Sept. 6).—There is pleasing interest in this story not common to magic and trick pictures, and the reason is found in the pretty child love episode that precedes and closes it. A little boy in school has a little sweetheart whom he protects from unjust punishment by assuming blame for a childish prank.

CLARA WILLIAMS.

A Western Actress Popular in the Essanay Western Pictures.



Miss Clara Williams, with the Essanay Company's Western troupe, for many months appearing in the leading female roles in the Essanay Western pictures, is a Western girl, born in Los Angeles—a typical Western girl, an expert horsewoman and a lover of outdoor life. In these qualities she is exceptionally fitted for the role she plays in the Essanay's stories of romance, love and Western life.

Miss Williams is a distinct type of the picturesque girl of the Rockies, brown-eyed, with a winsome face, a lithe and supple figure and a fitting model for picture posing, where beauty and grace is a valuable asset. Also, in having spent several years on a large Western cattle ranch, she is familiar with the cowboy, and her highly artistic impersonation of the various types of Western women in the Essanay subjects has won her the praise of the film critics. It is because of her familiarity with the subjects she pictures that she has won success.

Miss Williams has appeared in prominent Los Angeles and San Francisco stock theatres in leading female parts for several years prior to her becoming a picture actress. With Fred Belasco at the Belasco Theatre in Los Angeles she appeared in *The Master Power*, and with Richard Jose, the popular tenor, in the comedy *Don't Tell My Wife*.

Miss Williams first became known to the picture world as the heroine in *The Cowboy and the Squaw*, a film released by the Essanay Company early in February. Since that time she has appeared in a score or more of the Essanay's popular Western subjects and made a distinct hit in a number of the Western comedies, among which is *The Little Doctor of the Foothills*. Her excellent work in *Broncho Billy's Redemption*, *The Desperado*, *Under Western Skies*, *The Deputy's Love* and other of the later Essanay Western dramatic pictures has won her much praise by both the film critics and picture loving public.

She has contracted with G. M. Anderson for a long season, extending through the next Winter, and her appearances in the Essanay Western pictures will be looked forward to with eager anticipation by the picture lovers.

That night he dreams that he and the girl are taken on a wonderful trip to Chew-Chew Land, which, by the way, appears to be the place where chewing gum is made. They see spearmint grow and they see oceans of gum formed into odd shapes and ready for chewing. When the dreamer wakes up he tells his mother all about it and, being a woman, she is mightily interested. The acting is very good, except the pretty school teacher who couldn't make her eyes behave on account of that blamed old camera.

Rough Weather Courtship (Vitagraph, Sept. 6).—This is an amusing comedy played on shipboard entirely. The lone lady passenger is courted furiously by the male passengers, while the captain, who is also badly smitten, is obliged to neglect his suit for his duties in sailing his ship. But there comes a day when the weather drives each male passenger to the rail, sick—very sick, indeed. The laughing lady is left alone and the captain has his chance to make love, which he does to such good purpose that he wins her hand, to the disgust of the other men. While not always convincing end of trivial nature, the story is pleasing. It would have been more so if the captain had managed to entirely forget the cameras.

The Way of the Transgressor (Gaumont, Sept. 8).—The Gaumont players have given us in this film one of the most intensely effective tragic stories it has ever been the lot of this reviewer to witness. For this the acting, which is convincing throughout and almost entirely free from camera posing, is largely responsible.

A collector calls on a business man and after exposing a large sum of money is murdered. We do not see the actual deed, but we see the murderer crowding down the lid of the trunk in which he has concealed the body, and we see his feverish terror as he tries to wipe out the blood and prevent his wife from entering the disordered office. Later the wife follows and observes him trying to clean the floor. The collector has been missed and the wife divines her husband's guilt. Her father insists that she give the criminal a chance to kill himself, and she leaves a pistol on his pillow, but the poor wretch is afraid to use it and later he shrinks from drowning himself. In the end, he is led away by the officers, a cowering prisoner, haunted by the terror of execution.

The Gambler's Wife (Pathé, Sept. 7).—This story is not new, and it is not particularly elevating in the moral it teaches, although it does end with the gambler swearing never to play cards again. The gambler, having lost all his money, stakes the deed to his house on the turn of a card and loses. He determines to rob his uncle, and while waiting for the hour, dreams that he murders him and is doomed to death. While he is dreaming his wife is playing with the successful gambler, staking herself, and not her jewels, as a subtle discreetly informs us. She wins and shows the rival gambler the door, after which she gladdens her husband's heart with the sight of her winnings. The wife is well played, but the husband does too much "acting" for the camera.

A Dog on Business (Essanay, Sept. 7).—This is typical Essanay farce-comedy, which is equivalent to saying that it is very funny without any pretense to being logical. A tramp steals enough dogs to start a circus and then proceeds to get rid of them by posting a "faked" offer of \$100 reward. When he sees a victim reading this poster he immediately happens by with one of the dogs and sells it for whatever he can get. Each dog is of his own particular breed, but a little thing like that doesn't prevent the one description in the poster from applying to all of them, and the tramp quickly disposes of his stock. Then we see the dog buyers going to a vacant house with their dogs to claim the reward. The laughter here comes from

the magnitude of the crowd rather than from the acting or the situation.

Military Kite Flying at Rheims (Urban, Sept. 7).—These are very interesting scenes stretched out a little too long, perhaps, showing big box kites by which a man is elevated into the sky for military observations.

Ingratitude (Urban, Sept. 7).—The old story of the man who transfers ("bequeaths," the film had it) all his property to his son in return for his board and keep during the remainder of his life and finds straightway that the son and his wife grossly begrudge him enough to eat, is retold in this film with melodramatic trimmings that come in almost like another story. The little grandson feeds grandpa and finds a casket of money and jewels abandoned by a marquis who is fleeing from the revolutionists. He gives his find to grandpa, who is later in position to support his son and wife, whom these same revolutionists have reduced to poverty. The story is rambling and the ending unsatisfactory.

Mamma's Birthday Present (Kalem, Sept. 7).—Some of the concluding scenes in this picture are very funny—so funny that they almost excuse the long-drawn-out nature of the introductory incidents. The acting is good, except for occasional camera playing. The story would have been funnier if it had been more plausible. We are to conclude that a young dog which hubby has placed in hiding in a closet for his wife's birthday present, makes so much noise in trying to get out that wifey and her two lady guests mistake it for a burglar. Apparently they are unable to recognize the whine and bark of a dog. Notwithstanding this tax on our credulity, their terror is so well shown that it appears real and therefore funny. The house had previously been cleared in a labored way by the cook striking and papa being called away on business.

Jim the Ranchman (Selig, Sept. 8).—Just because a man is well dressed is no sign that his muscles are flabby. Having fallen heir to a ranch, Jim left his New York club, haberdashers and tailors, and went West to take possession. When he began to ogle the girl whom the foreman had decided to marry the foreman called a strike. Jim struck also—struck the foreman and laid him out. As the housekeeper left

through professional sympathy with the foreman, resourceful Jim married the girl, who would otherwise have been left on the ranch without a chaperon. Such devotion to the conventions is highly commendable. The views of the cattle and the harvesting, the combat in the saloon, and the Chinaman's wild ride for a justice of the peace, are the striking parts of the film. Adequate acting makes it possible for the spectators to follow the narrative without undue mental strain.

Little Angels of Luck (Biograph, Sept. 8).—Many sermons have been preached from the text, "A little child shall lead them." This film is another of the same sort, clothed a little differently. While the president of an independent sugar company is agonizing at home over the financial straits to which the trust has reduced him, the two tiny daughters call upon the manager of the trust and arouse his sympathy. Like the dove returning to the ark, they bear back an offer of a salaried position to their father. Then the father, the mother and the two children group themselves for a final tableau. The acting is not remarkable, except in the children's roles; they perform their parts with a spirit that rather discounts the studied and almost perfunctory work of other members of the cast, who do not rise to the usual Biograph high quality. However, the picture pleases, as the subjects of this company almost invariably do.

Matilda's Winning Ways (Lubin, Sept. 8).—This is a rather foolish bit of amusement. An old bachelor, of the master type, finding his advances to a school teacher were so much wasted ammunition, arrayed himself in childish garments and enrolled himself as a pupil under the instruction of the object of his affection. She soon married her own beau, and in her place came an antiquated harpy who started her régime by kissing her pupils all around. Not relishing this occultary treatment, the hero fled, with the pedagogical spinster after him. She pulled him from the pond, which inevitably ends such pursuits, and haled him to a nearby clergyman for marriage. The acting is as broad as the story. Many spectators will consider it very humorous, and many others will consider it coarse. At any rate, it can make no pretension to delicacy, and, as

**BIOGRAPH FILMS**

Trade Mark

RELEASED SEPT. 12, 1910

A Mohawk's Way

Biograph Subject of the James Fenimore Cooper Type

The Mohawk tribe of Indians are a people seldom portrayed in drama or pictures, and yet no family of the red race was more prolific of romance and interesting episode. This subject tends to contrast the sincerity of this type of aborigines with the type of the white race he first came in contact with. A white doctor refuses to aid the fevered papoose of a Mohawk, but his wife ministers and cures the little one. The doctor goes further in his tyranny by offering a gross insult to the squaw. Resenting this, the tribe declares war against the whites and the doctor gets his just deserts, while his wife is guarded and carried to safety. The scenes were taken in the vicinity of the location of some of Cooper's tales.

Approximate length, 991 feet.



RELEASED SEPT. 15, 1910

In Life's Cycle

The Persevering Prayers of a Brother Answered

The flesh is weak, hence avoid the occasions of temptation. The widowed father of two children—a boy and a girl—finds consolation in their love. The boy growing into manhood enters the seminary to study for the priesthood, the girl remaining to care for their father. She meets a young man from the city who impresses her to such a degree that she elopes with him, only to be deceived, for he is a contemptible profligate who only makes reparation at his death by marrying her. During the years they are together she is made to suffer for her false step. After his death she starts out to make one last visit to her mother's grave and there pray for forgiveness. Here she meets her brother, now a priest. He brings her back to their old almost brokenhearted father.

Approximate length, 997 feet.



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11 East 14th St., New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

usual in such films, it is quite inconsistent. *Baseball, That's All* (Melles, Sept. 8).—Coming after the Essanay farce along the same line, this film suffers by reason of the undoubted amateur quality of the baseball playing which was evidently pictured on the dilapidated Yonkers grounds, and also by the similarity of some of the comedy acting. This is not to say that it is a copy because both subjects were very likely made about the same time. We have in this picture again the baseball fan so enthusiastic that he tries to convert everything he touches into a baseball or a bat, with excited swinging of the improvised club. He picnics sickness to his employer and after numerous arguments along the way lands in the bleachers, where he makes a nuisance of himself. This is the most laughable part of the subject. After losing his job our "fan" swears off all further interest in baseball, which is hardly a thing any genuine "fan" would do. The part is not convincingly played, and also, it may be noted, the business office scene has a temporary appearance. Nevertheless, the subject gets many hearty laughs.

Lucy at Boarding School (Pathé, Sept. 8).—The device utilized in this story was known to medieval story tellers, and used in more spicy fashion in a famous collection of old tales. It is none the less amusing in a picture story. Lucy, emulating the cadets with whom she flirted over the wall, was smoking a cigarette. Pursued by a preceptress, she locked herself into a closet. Her skirt caught in the door, so the preceptress could cut off a sample for future identification. Lucy got around that by cutting out similar pieces from every skirt in school. As the girls wore uniforms she baffled the teacher. At the end, however, one of the girls was convicted. Who she was and why she was charged is not clear. Although the fundamental fault may be open to some criticism on the score of indecency, or at least of unladylike conduct, on Lucy's part, the actress gets through the performance as easily as could be expected. The singing lesson is really funny, and the two teachers do their parts well.

Belgian Army (Pathé, Sept. 9).—This gives spectators an idea of Continental military equipment. The Belgian cavalry scramble up and down perpendicular hills, the infantry parade at quickstep, the lancers Butter by, the artillery gallops past, and the impressive grenadiers draw themselves up for salute. It presents interesting pictures.

How She Won Him (Vitagraph, Sept. 9).—This story is of fair interest, but it must be admitted that the acting alone saves it. The plot, especially in its dénouement, weakens perceptibly. A young broker, finding that the death of his father has left him penniless, breaks his engagement with a wealthy heiress. Through her business advisers she offers the young man a position in her own firm. Thinking her a stenographer, reduced to poverty like himself, he again proposes. The conclusion goes without saying. The acting is of the very best, easy, graceful, natural. Although the serious passages were capably managed, the three leading actors did their best work in the light scenes. It was a well matched company that played before the camera, and they gave correct values to their respective parts.

Alice in Wonderland (Edison, Sept. 9).—This is the most original and the most interesting film that has appeared in many a day, although its charms may not be quite evident to one who never accompanied the heroine on her journey down the rabbit's burrow. From first to last Alice's work was delightful: facial expression can never say more than hers did in the very first scene. The shrinkage in her size was skillfully managed in the early part of her adventures. The duchess with the baby that turned to a pig, the cook with the pepper shaker, the imperious queen, the thievish knave of hearts, the diminutive hatter, the sleepy dormouse, the mad March hare who put butter in his watch to make it go—they all parade through the films until Alice defies the laws of Wonderland. Then they disappear in a whirling pack of cards. Although the making of such a film must have necessitated much time, labor and expense, the result has justified the outlay—at least artistically. It reflects credit upon all connected with it.

The Cowpuncher's Sweetheart (Kalem, Sept. 9).—Here is a cowboy picture made in the East, but very well done for all that. This is specially true of the excellent riding of the sweetheart. She is captured by an Indian who has it in for the cowboy because the latter convicted him of horse stealing. There is an exciting chase over country that does not always resemble the West, and the girl is saved, of course, and the Indians get part of what they had coming to them.

Appeal of the Prairie (Pathé, Sept. 10).—This is another Western picture made in the East, but the scenes are so well chosen that one would hardly know it. The story, although it has serious flaws, carries interest and the film was applauded. Little Lone Fox, an Indian boy who wears a complete headress of feathers, to which none but Indian chiefs are entitled, rescues an exhausted white man in a most astonishing way. The boy is on horseback and he ties a rope around the insensible white man, dragging him over the rough ground for some miles, it is presumed, to the Indian camp. Remarkable to say, the white man survives, and later we are told by the disjoined narrative he becomes a wealthy business man in the East. The Indian boy, after passing through school and adopting the dress of civilization, secures a job in the white man's establishment, where he is accused of stealing money in an episode that is extremely unconvincing. Recogni-

tion between the white man and the Indian saves the latter from punishment, but does not secure the consent of the white man to marriage with his daughter. So the Indian vows to kill the white man, but finds the girl in the old man's chair and gives the job up, going back to his tribe in the West. Lack of any well defined plot and connected action robs the story of much of its interest.

Indian Girl's Awakening (Essanay, Sept. 10).—This Indian story is of higher theme than is usual in this class of pictures. It has to do with the infatuation of an Indian girl for a white man who does all he decently can, short of telling her the truth, to discourage her, and her final awakening when she witnesses the arrival of his white wife. The problem might have been solved in the beginning by the white man telling her that he had a wife, but in that case there would have been no story. The film opens with the sale of the girl by her father to another Indian whom the girl despises. She appeals to the white man for protection and the latter takes her away from her purchaser and rebuffs her from the father. But he refuses to take her with him, and although she persists in following and once saves his life from the first purchaser's attack, he sends her back to her father each time. The end comes when the girl witnesses the arrival of the white wife. The acting is quite good and the scenery and photography likewise.

The Three of Them (Vitagraph, Sept. 10).—Rarely have we had in the films a more appealing little story or more appealingly told than this one. There was suspicious sniffing all through the house when it was witnessed by the Mission reviewer, and at the close a regular chorus of nose blowing. What better testimony could be offered? All the principal parts are well taken, the childless wife and husband and the little orphan boy from the charity home, whom the childless couple take for two weeks. The boy in particular is most finished in his work, free from self-consciousness and remarkably expressive. The wife, most feelingly played, learns to love the little chap with a yearning that is altogether convincing, but the husband, though amused, finds the boy in the way, especially when the little fellow happens to turn the garden hose on him. Then the boy is packed back to the institution, but the wife grieves so deeply over the loss that her husband relents and surprises her by bringing the boy back to their home to stay for the rest of his life. If there is a flaw anywhere in the film from first to last this reviewer was unable to discover it. It deserves to be classed as one of the bright gems of modern picture production.

Robert, the Devil (Gaumont, Sept. 10).—Based on French legend, this story in colored film and produced with sumptuous settings makes an impressive picture, but does not carry very strong interest. Robert, Duke of Normandy, is represented as under the influence of the devil, who masquerades as Robert's squire. He loses his estates and gambles away his arms and armor, not very clearly conveyed in the narrative, and then in borrowed armor fights a very unconvincing sword combat in defense of the honor of a dumb princess, winning, but losing the glory of his victory because he is mistaken for the real owner of the armor. Although Satan continues on the job, Robert secures a magic flower, defeats the devil and restores speech to the princess. The acting is good, although we find it hard to imagine that the devil would come down to the front and tell an unseeable audience his thoughts and intentions.

PRACTICAL EDUCATIONAL PLAN. Movement in Berkley, Cal., to Have School Board Become a Regular Renter.

The first news of really practical progress that has been noted in the movement to have educational motion pictures used regularly in public schools comes from Berkeley, Cal. According to the San Francisco Call the Berkeley Board of Education has been asked to join the circuit of moving picture shows, which will be devoted solely for the education of children. It is planned to have the theatres under the charge of the school boards and only films instructive to the children will be exhibited.

Mrs. Evelyn G. B. Dwyer, of the Crescent Bay Woman's club of Venice, Cal., brought the matter before the Board of Education in a letter, which was referred to directors Carlisle and Morgan. It was the consensus of opinion of the board that some arrangement could be made with the local moving picture men for the display of motion pictures which will be educational.

THE MOVING-PICTURE SHOW.
Here in the keen electric pencil's trace
Of living light, the Play goes on; and
scenes
The stage can never compass cross the
screens

Of instantaneous action. Life has grace
Of something new again! A merrier pace!
Now pleasure, long denied the many, leans
With generous smile to folk of simple means:
The play, the plot, a laugh, a tear,—the
chase!

Motion and light are here, all mimicry,
Flowing and flashing, voiceless, yet speaking
clear
As vision is itself. The calcium sing
Their sure incessant monotone; the free
And ample scope of Nature all is here
Caught in a net of light to cry, "The Play's
the thing!" —Charles Phillips.

1122 Mission Street,
San Francisco, Cal.

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Caught in a net of light to cry, "The Play's
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1122 Mission Street,
San Francisco, Cal.

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SEPT. 22

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(A Military romance) told in the world-famed Yosemite Valley.

Length, about 1,000 feet.
Code word, "SERGEANT."

TWO BOYS IN BLUE ARE COMING

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The Ole Swimmers' Hole

A Quaint Drama, from life's story, told in the inimitable SELIG way.

Length, about 1,000 feet.
Code word, "SWIMMIN'."

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THE STOLEN INVENTION

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App. length, 1,000 ft. No. 143. Code Word, "Invention."

CLAIM EXCLUSIVE RIGHTS.

Buffalo Bill and Pawnee Bill Film Company, who have the exclusive control of all motion pictures taken of the Buffalo and Pawnee Bill shows, recently wired Major Lily in regard to Buffalo Bill slides advertised for sale, and in reply received the following communication by wire: "Slides not authorized by management. You have the only and exclusive rights to pictures." This firm published a warning in these columns last week in reference to the matter.

WEBSTER WITH ESSANAY.

Harry Melies Webster, well known as a stage-manager and stock company producer, has been engaged as director by the Essanay Company.

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Sketches and Scenarios for Talking Motion Pictures

JOHN W. MITCHELL
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A COMING MELIES.

The Melies release for Sept. 22, *The Salt of the Bird's Tail*, is described as wonderfully attractive in scenic selections.

ZEB, ZEKE AND THE WIDOW

Released Monday, September 19

The lifelong friendship between Zeb and Zeke threatened to become disrupted when the pretty widow from the city came to spend the Summer in the country town. She was amused by the flirtatious efforts of the two old men and was blind to the havoc she was creating. Then she was called back to town and the shattered friendship was better patched up than the automobile that was one of Zeb's weapons of conquest and which Zeke ran into a gully. Length, about 925 feet.

LOVE'S OLD, SWEET SONG

Released Thursday, September 29

The old story of a man who marries a country girl and expects her to show urban polish in a few weeks. When she does not he goes back to his old cronies, and the neglected wife and the proud society leader are left to console each other. But there is magic in the melody of love's old, sweet song, and through its strains the errant husband is led back to love and decency. Length, about 990 feet.

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General Film Co., 564 Washington St., Boston, Mass.
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Geo. Breck, 70 Turk St., San Francisco, Cal.

Lake Shore Film & Supply Co., 814 Superior Ave., N. E., Cleveland, O.
Kleinle Optical Co., 52 State St., Chicago, Ill.
Yale Film Exchange Company, 622 Main St., Kansas City, Mo.

Kalem Films

THE JAPANESE SPY

ISSUED WEDNESDAY, SEPT. 21. Length, 975 feet.
This 20th Century war story is a real novelty, with genuine Japs.

THE CONSPIRACY OF PONTIAC

ISSUED FRIDAY, SEPT. 23. Length, 975 feet.
This spectacular and very interesting story is an exact reproduction of the incidents as they transpired leading up to the attack on the little settlement of Detroit in the year 1763.

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"HANK and LANK-JOY RIDING"

(Length, approx., 225 feet.)

RELEASED WITH

THE PONY EXPRESS RIDER

(Length, approx., 750 feet.)

An excellent Western dramatic subject with many thrills and an appealing heart interest.

RELEASE OF WEDNESDAY, SEPT. 14

"WHIST"

(Length, approx., 545 feet.)

AND

He Met the Champion

(Length, approx., 465 feet.)

Two little novelties with real humor in them.

Watch for Hank and Lank in our Wednesday comedy release. For the descriptions read The Essanay GUIDE

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"An Arizona Romance"

To be Released

WEDNESDAY, SEPTEMBER 21

One of the Best Western Dramas yet Produced

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PATHE FRERES

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Reviews of Independent Films

Western Justice (Bison, Sept. 6).—We are reluctant to think that the style of lynch law meted out to the horse thief in this film story is Western justice—at least, not Western justice of the present day, as the title and the picture would indicate. Picture makers owe something to truth, and the films should not be made to lie, especially where the lie is a libel of such wide proportions. Lynchings there are, but they are no longer employed for the suppression of the ordinary horse thief, and it is doubtful if in the old days a lynching was ever perpetrated with quite the joyful indifference that is represented in this picture. Did the censors see any Bison films? The story of this picture has no other apparent object than to show the manner of the lynching. The thief with his hands tied behind him and a rope stretching from his neck to the limb of a tree above, is left astride of a horse which is without bridle. Then the lynchers ride away, and when the horse gets ready to follow it's good-bye horse thief. We are spared this detail in the picture, but we see the horse come home and we see the cowboy lover laugh merrily over the affair. It is the picturing of a crime merely for the sake of showing the crime, and as such should not be exhibited.

The Girl Next Door (Powers, Sept. 6).—It is a disagreeable duty to be obliged to point out a second offense against decency in the work of the Powers Company so soon after the first offense has been criticized. The present offense is only a little one, but it emphasizes the fact that a more refined standard of propriety should be introduced into the Powers producing department. Some things that may be done freely on a burlesque stage are not just the thing for motion pictures that go before unsophisticated family gatherings in every town and village in the country. In this film an artist and the girl next door, who appears to be a burlesque or chorus girl, receive the wrong laundry packages. Each opens the bundle intended for the other, and great pains is taken in the pictures that nothing shall be left to the imagination regarding the nature of the contents. Underwear of the most intimate character is most conspicuously displayed in both cases and serves for the joyous and innocent introduction of the two young people to each other. One can imagine this film on exhibition in some country town, where the house manager has been earnestly declaring how beautifully innocent all motion pictures really are. Possibly he has the good pastor and the brothers and sisters there to see for themselves. Then on the screen comes this film or the Burlesque Queen. Exit committee. Enter local censors. The story of the film doesn't amount to much. The artist paints the girl's portrait from memory, and when she discovers the fact she refuses to marry the backer of the show and accepts the love of the artist. The acting is fair excepting that the landlady talks too much to the camera.

The Inconstant (Powers, Sept. 6).—The fine possibilities of this picture story as a comedy appear to have been overlooked. The situation that would result from a young man marrying the mother of two girls with whom he had previously quarreled, thus putting him in a position to make it extremely interesting for the young ladies, should have been apparent. In this story we have the quarrels and the marriage to the mother, but that is about all. The quarrels are not such as to inspire our sympathy. They merely show the young man as an idle flirt who flirts with his golden engagement ring from girl to girl, hug to hug, and kiss to kiss, finally ending with the mother, whom he marries. The acting is fairly good.

Mother (Thanhouser, Sept. 6).—This is mild melodrama of conventional construction, but with an ending that appeals to the sympathies. A country boy runs away from home because his father wants less "book learnin'" and more work. After becoming a great city lawyer son returns to the old home only to find that the family has disappeared. One would think that he would have kept in communication with his mother if he loved her so much, but it appears he did not, and he is therefore in ignorance of the fact that she is now a widow living in the city as a dressmaker. A reunion is brought about by the arrest of the mother on a false charge of shoplifting and the appearance of the son in her behalf at the solicitation of his sweetheart, a salesgirl in the store, who braves the displeasure of the hard-hearted merchant and championed the cause of the dressmaker. The father is too violent in his abuse of the son in the early scenes, but the other parts are well-taken.

His Indian Bride (Champion, Sept. 7).—An attempt is made in this picture to show the chilly reception that might be expected by an Indian girl marrying into an Eastern white family. The idea, which is rich in dramatic possibilities, is here treated, however, in an awkward melodramatic style, and the acting is amateurish. In one or two scenes only is there natural expression of feeling. The Indian wife discovers her sister-in-law committing the heinous crime of kissing a young man. She protects the white girl by assuming the terrible guilt, and when her husband very naturally shows his displeasure she goes back to her people in a huff. But she had previously sent home for \$20,000 (lucky Indians!) and given it to her father-in-law to save him from suicide and ruin, and when hubby learns this and sister-in-law confesses to

the kissing crime hubby rushes West and brings his wife back.

Moonshiner's Daughter (Nestor, Sept. 7).—She wears a neat shirtwaist, though living in a log cabin, and all the other characters dress too neatly for the supposed circumstances, but the acting is generally good, being naturally expressive and free from melodramatic posing. The story is a little confusing at first in identifying the characters, but after we get acquainted with them the narrative runs smoothly. The girl has a mountain suitor and a "dude" admirer from the city who is hunting in the neighborhood. Her father orders both to begone and would have filled them with buckshot if the girl had not taken the precaution of knocking the hammer from the gun with an axe. Finally the mountain lover wins the approval of the girl's father by pretending to shoot the "dude." The old man appears too easily satisfied by this ruse, but it gets by in the picture; so why complain?

The Caprice of a Dame (Ambrosio, Sept. 7).—The moral code of this "dame" is not such as would recommend her to American society, and for this reason it would have been better to have left her in Italy, whence she came. Her caprice consists of infatuating a young peasant and admitting him to midnight visits to her apartments. When she tires of him she gives him a purse of money, which he spurns. Then he goes back to his weeping sweetheart of the old days and is forgiven. The acting is better than the story and some of the scenes are quite beautiful.

Fricot Has Lost His Collar Stud (Ambrosio, Sept. 7).—In Fricot's search we have smash, crash, splash, all of which amounts to trash.

A Sister's Sacrifice (Imp., Sept. 8).—To save her brother, who had embezzled ten thousand dollars from his employer, a girl accepted an offer of marriage from a wealthy old man who had been courting her. Her acceptance fell into the hands of an unflinching son who had also been sufficiently charmed by the girl in question to wish to marry her. Consequently he paid off the ten thousand dollars and married the girl, who declined being rescued from marriage by her penitent brother. What the old gentleman thought of this rearrangement of his plans, and whether he ever became reconciled to his son and his daughter-in-law, the film does not disclose. The girl and her brother have a telling scene at the opening of the story, and they do the best work throughout. Their acting is considerably better than the plot warrants, especially at the marriage.

A Child's Unconsciousness (Film d'Art, Sept. 8).—The English that appears in this title and later in some of the explanatory notes would not be termed felicitous; still, that need not affect the story unfolded. In this case, indeed, the story is prettily told, although it lacks originality of conception; at any rate, it is symmetrical in its preparation, climax, and denouement, and it is presented with excellent taste. After all the members of a household, except a little girl, have been removed by the author on one pretext or another, a robber enters the house. The girl awakes from her sleep to find him rifling her father's desk. Innocently taking his presence as a matter of course, she brings out refreshments for him. The thief, of course, is so touched that after his hostess falls asleep again he restores the filched valuables and retires empty handed. Although the thief is inclined toward melodramatic flourishes, the acting in the main is faithful and human. The two main roles, the thief and the child, are the most interesting.

The Speech of the Minister (Film d'Art, Sept. 8).—There is some very good acting here of the volatile French variety typical of Parisian comedy. The preparation of his speech and his rehearsal before his wife and his little son are good scenes in themselves. Arrived at the Chamber of Deputies, he can't find his manuscript. Returning home, he discovers it indeed, "but in what a place!" As his son's hobby horse lacked a tail, the boy had utilized the speech by rolling it into a cornucopia that made as perky an appendage as ever adorned any horse. The minister rescued his manuscript, and there the tail ends with the remark that the speech "got a great success" when it was finally delivered. According to the demands of successful films of this kind, there are no halts in the action. In fact, the delivery of the speech is abridged to a mere suggestion. The minister's role is consistently portrayed throughout, and the ensemble acting in the Chamber of Deputies is well managed.

Wanted—An Athletic Instructor (Defender, Sept. 8).—This discursive narrative rambles along a devious path that almost loses its way. In answer to an advertisement, various applicants presented themselves at Mr. Strong's gymnasium as applicants for the vacant instructorship. The choice seemed to fall on an awkward but husky gentleman from the rural districts, until finally a timid little weakling engaged him in combat and put him to rout. Then follows another of those pursuits dear to the heart of the moving picture man. After running themselves out of breath the two combatants end in a policeman's grasp. The acting is of the rough and tumble variety. It is vivacious enough to fulfill the requirements of the film and to get a good many laughs from the spectators.

★MELIES RELEASES★

SEPTEMBER 15, 1910

In the Mission Shadows

A Gripping Texas Drama. Approximate length, 950 feet.

SEPTEMBER 22, 1910

The Salt on the Bird's Tail

A story novel in conception and excellently well performed. Approximate length, 950 feet.

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Feet.

(Bio.) Wohawk's Way. Drama.....	991
(Pathé) Good Clue. Com.....	441
(Pathé) Hunting the Panther. Scenic.	450
(Selig) Little Boy. Drama.....	500
(Lubin) Green Horn and Girl. Com.....	980

Sept. 13, 1910.

Feet.

(Edison) Great Secret. Com.....	990
(Vita.) Sepoy's Wife. Drama.....	990
(Gau.) Easy Winner.....	990

Sept. 14, 1910.

Feet.

(Pathé) Two Sisters. Drama.....	975
(S. & A.) He Met the Champion. Com.....	485
(S. & A.) Whist. Com.....	545
(Urban) Artisan. Drama.....	500
(Kalem) Little Mother. Drama.....	980

Sept. 15, 1910.

Feet.

(Bio.) In Life's Cycle. Drama.....	997
(Selig) Schoolmaster of Mariposa....	1000
(Lubin) Mrs. Rivington's Pride. Drama.....	500

Sept. 16, 1910.

Feet.

(Pathé) Unconscious Heroism.	997
(Edison) Bumptious as a Fireman.	997
(Edison) From Arctic to Tropics.	997
(Kalem) Leap for Life. Drama.....	985
(Vita.) Two Waifs and a Stray.	985

Sept. 17, 1910.

Feet.

(Pathé) The Vagaries of Love.	997
(S. & A.) Pony Express Rider.	223
(S. & A.) Hank and Lank.	223
(Vita.) Lunatic at Large. Com.....	997
(Gau.) Dummy in Disguise.	997
(Gau.) Poems in Pictures.	997

Sept. 18, 1910.

Feet.

(Bio.) Summer Tragedy. Com.....	987
(Pathé) False Friend. Drama.....	990
(Pathé) Trip to Isle of Jersey. Scenic.	997
(Selig) Bertie's Eloping.	997
(Lubin) Zeb, Zeke and the Widow. Com.....	925

Sept. 19, 1910.

Feet.

(Vita.) Jean, the Match-Maker. Com.....	1000
(Edison) Unselfish Love. Drama.....	1000
(Gau.) Tactics of Cupid. Drama.....	1000
(Gau.) Sunset. Scenic.....	1000

Sept. 20, 1910.

Feet.

(Pathé) Arizona Romance. Drama.....	990
(S. & A.) Close Shave. Com.....	553
(S. & A.) A Flirty Affliction. Com.....	416
(Kalem) Japanese Spy.	500
(Urban) Corsican Vendetta. Drama.....	500
(Urban) Scenes in China Travel.	500

Sept. 21, 1910.

Feet.

(Bio.) Oath and the Man. Drama.....	997
(Selig) The Sergeant.	1000
(Lubin) (Not reported).	940

Sept. 22, 1910.

Feet.

(Pathé) Max in a Dilemma. Com.....	446
(Pathé) Mexican Tumbler. Acrobatic.	476
(Edison) Jar of Cranberry Sauce. Com.....	493
(Edison) Almost a Hero. Com.....	485
(Kalem) Conspiracy of Pontiac.	975
(Vita.) Modern Knight Errant. Drama.....	987

Sept. 23, 1910.

Feet.

(Pathé) Simple Mistake. Com.....	950
(S. & A.) Tonti's Remembrance. Drama.....	1000
(Vita.) Renunciation. Drama.....	990
(Gau.) Reserved Shot. Drama.....	990
(Gau.) Times Out of Joint. Com.....	990

Sept. 24, 1910.

Feet.

(Pathé) Between Duty and Honor.	820
(Yankee) Captured by Wireless.	1000
(Bison) Cowboy's Matrimonial Tangle.	997

Sept. 25, 1910.

Feet.

(Powers) Tell-Tale Perfume.	997
(Powers) Day of Pleasure.	997
(Thanhouser) Tangled Lives.	1000
(Champion) Wild Goose Chase.	930
(Atlas) Animated Powders.	450
(Atlas) Monkey Shines.	500
(Ambrosio) Iron Foundry.	930
(Nestor) Law and the Man.	950

Sept. 15, 1910.

(Defender) Game for Life.....	
(Dramagraph) (Not reported).....	
(Film d'Art) Temptation of Sam Botter.....	1000
(Imp.) Dixie.....	
(Lux) Selfish Man's Lesson.....	603
(Lux) Aunt Tabitha's Monkey.....	350

Sept. 16, 1910.

(Capitol) Round Trip \$5.95.....	
(Thanhouser) Stolen Invention.....	1000
(Bison) For a Western Girl.....	

Sept. 17, 1910.

(Gt. Northern) Out for a Picnic.....	
(Itala) The Falconer.....	
(Powers) Pugilist's Child.....	

Sept. 18, 1910.

(Eclair) Blind Man's Dog.....	
(Imp.) Debt.....	
(Yankee) White Squaw.....	1000

Sept. 19, 1910.

(Bison) (Not reported).....	
(Powers) Husband's Sacrifice.....	
(Thanhouser) (not reported).....	

Sept. 20, 1910.

(Ambrosio) (Not reported).....	
(Atlas) Trailing the Black Hand.....	
(Champion) White Princess of the Tribe.....	900

(Nestor) (Not reported).....

Sept. 21, 1910.

(Defender) (Not reported).....	
(Dramagraph) (Not reported).....	
(Film d'Art) (Not reported).....	

(Imp.) New Butler.....

(Lux) (Not reported).....

FILMS OF THE ARCTIC.

Harry Whitney, the big game hunter who has just returned from an Arctic hunting trip, brought with him several hundred feet of motion picture negatives of Arctic hunting and Eskimo scenes.

MOTION PICTURE NOTES.

Culled from "Mirror" Correspondence—News of Film Theatres and Affairs.

Manager Barry, of the Star, Belfast, Me., returned from his vacation Sept. 6. The house has been redecorated and presents a very attractive front.

Messrs. Eliya and Risie have leased the Majestic Building at Angola, Ind., and have installed a complete new outfit of the Edison make, opening Sept. 5 to large business.

The motion picture business continues to flourish in Houston, Tex. The Empire is enlarging its quarters and will enter the vaudeville field under management of R. B. Morris.

At Biloxi, Miss., the Pictorium (P. B. Antoin) a bill that drew capacity business was presented Aug. 15-21. The benefit for a local band, Aug. 14, was well attended. Business continued good Aug. 22-26. Audiences well pleased.

It is reported in Beliefontaine, O., Harry Hill's home town, that Mr. Hill has signed a contract with the Sells Company to close the Harry Hill Wild West Show and use his performers, horses, etc., in making a series of Wild West films.

The Plaza, the new motion picture theatre at Springfield, Mass., opened Aug. 29 to large business.

Exhibit (George Lane). The Lion Tamer film pleased packed houses at Lancaster, O., on Aug. 27.

At Plymouth, Mass., the Pastime Theatre (Herbert S. Clark) opened Aug. 19 to good business; vaudeville and pictures.

The warm weather at Cumberland, Md., in the last two months has not affected the attendance in the least. The Star, Dreamland and the Victoria are taxed to capacity every night. Dreamland has changed management; it is now under J. J. Kirk, who formerly had charge of the Welland, now known as the Victoria. The place is remodeled and looks like a new house. The Star will also make several changes in the next few weeks.

The Family Theatre at Tamaqua, Pa., is being rebuilt. Mr. Peterson, the proprietor and manager, is providing every comfort for his patrons. The house will accommodate about 600 people and will open with vaudeville about Sept. 20.

The Gem Theatre at Little Rock, Ark., opened its doors on Labor Day. Amusement lovers have long waited for a first-class picture and light vaudeville house, and now they have it.

At Hannibal, Mo., the New Star, the Goodwin, and the Majestic have had good business; bills good and pictures entertaining Aug. 22-27.

Alpena, Mich., is to have a new motion picture house. Patrick Culligan has recently built a fine one, opposite the Palace Theatre. It will be the finest in the city, with a seating capacity of about 200. It has a good sized stage and two dressing rooms. The lobby is finished in marble and oak, making a very neat appearance. The house is named the Lyric, and will be leased and managed by "Dude" Doyle and Rex Fitzgerald, two very popular young business men of Alpena.

At Alpena, Mich., the Palace (Charles Richel) is doing excellent business. Good films are being shown here and the singing is very good. The Majestic (William Hall) is doing R. O. business; good films are also the feature of this place. And the singing of Mr. Hall is appreciated. The Royal (Joseph Avotte) is also doing good business. The singing of Ralph Michaud makes a decided hit. Ralph is the possessor of a good voice, and he is one of the best singers in Alpena, his voice is distinct and clear. Every Saturday night the team of Hill Brothers give a specialty, and, judging

from the packed houses, they are very much appreciated.

At Beardstown, Ill., the Dreamland Theatre, owned by Charles Quaintance for the past two years, has been sold to Collier Brothers, of Jacksonville, Ill.

This week, Aug. 22, was marked by the opening of three new picture houses at Tulsa, Okla. The Paths (J. H. Bissell), the Majestic (R. Stevens), and the Uxes (Mr. Hafley). The Majestic is the third moving picture house that Robert Stevens is the pioneer in this section in the moving picture business, and his connection with a house assures its success.

At Utica, N. Y., the Hippodrome (P. L. Clancy) presented vaudeville and pictures to good business, Aug. 22-27.

At Goshen, Ind., Manager Franklyn Fox, of the Irwin, reports fine business all week Aug. 29-3.

Announcement of the reopening of the Bijou, Aug. 24, at St. John, N. B., was premature, as the house reopened 29, under management of Ed La Barre. Alterations have been made to the interior and the seating capacity enlarged. The Nickel will be in the hands of the painters and decorators for a few days, reopening Aug. 31 with J. W. Myer as a special feature. Eva Westcott in a one-act play was the feature at the Lyric Aug. 22-24.

At Staunton, Va.—The Wonderland continues to good houses. The Lyric: Good business Aug. 29-3. J. Letterman, formerly manager of the Auditorium, at Charlottesville, Va., has purchased the Arcadia here and will improve and run it in the future. The New Scenic, at Waterloo, Ia., opened Aug. 29 and played to 1,500 admissions that night. Gladys Sayles, who formerly sang at the Princess Theatre, is in Waterloo and will sing there again for three weeks while the regular singer, Miss Miller, is away on her vacation. The New Crystal will probably open Sept. 15, as it is rapidly nearing completion. Nick Weber, manager of Dreamland, is at Lost Lake getting ready for the Fall flight of ducks. He is building a lodge and will camp there for some time this Fall.

At Newport, R. I.—The Opera House, Bijou, and Star played to good business Aug. 29-3, the former having S. R. O. houses all week.

At Sunbury, Pa.—The People's Theatre:

Manager J. N. Blanchard, who has one of the most up-to-date houses of the town, still continues to draw record-breaking crowds for his motion pictures. No vaudeville at this house.

At the Bijou, Willimantic, Conn., Annette Lundy, a new singer, is making good, and the new enlarged screen shows much better pictures. At the Scene La Belle Lenora sings in the spotlight most effectively to enormous crowds. The Opera House (John H. Gray): Opened Aug. 25 with vaudeville and independent pictures. Grant, juggler, and Rose Sharon did clever stunts Aug. 29-3.

At Dreamland, Renovo, Pa. (J. J. McFadden), excellent business the entire week Aug. 29-3. Viola Dale in illustrated songs is proving very popular. Family Theatre (Albert and McCarthy): Good business Aug. 29-3.

At Pottsville, Pa., a new house, the Majestic, costing \$35,000, opened Sept. 1 and is doing big business.

The automobile road races attracted big crowds to Elgin, Ill., Aug. 26, 27; consequently both nights the vaudeville theatre and moving picture houses did a turnover business.

Motion pictures continue to draw full houses at the Empire and Gem, at Ft. Madison, Ia.

PARKS AND AIRDOMES.

The Outdoor Season Well Advanced in Various Cities—Notes of Openings.

At the Bijou, Miss., Airdome (J. Israel), crowded houses Aug. 15-20, with moving pictures. Audiences very much pleased with the excellent pictures and new management. A bill that drew good business Aug. 22-26, despite the rainy weather. The King's Funeral pictures drew capacity business, while Uncle Tom's Cabin pictures drew the largest audience of the season.

At the St. Joseph, Mo., Airdome (C. U. Phillips and R. Van Houten), the William Grew Stock co., Aug. 14-20, presented An American Gentleman Abroad and Who's Brown? As the butler in the last production William Grew made the biggest hit of the company's season. The entire cast aided in the successful result. Business good. 21-27 the company will present Jane Eyre the first part and Who's Who the latter part of the week. The William Grew Stock company presented two changes of bill Aug. 21-27, Jane Eyre and Who's Who. Both plays were presented in the usual good style and pleased excellent business. Company will present My Man and The Gay Deceiver Aug. 28-3.

At Frank Head's Airdome, Hot Springs, Ark., the Lorimer and Leigh company in repertoire, Aug. 15-21, drew capacity.

Bethesda Park, Md., opened Aug. 22-27.

At Washington, Pa., the Airdome Amusement Company (F. R. Hallam). Haliday Stock company played to good business entire week Aug. 15-20. Plays: A Gentleman Burglar, Wronged Girl in Command, King of the Desert, In Arizona, Queen of the White Slaves; 22-27, Howard Stock company: Aug. 29-3, Haliday's comedians; 4-9, Haliday's Players.

At the Coliseum (Oscar Nix), Tulsa, Okla., Big Bill Bittner company Aug. 22-23 pleased packed houses. The Orcutt Lake Airdome (Professor Bishop), Aug. 22-23, presented strong vaudeville attractions to good business.

At the East Liverpool, O., Airdome (William Gilligan, mgr.), week Aug. 22 Phil Maher Stock company presenting The Man

from the West, Saved from the Sea, New York by Night, Marked for Life, Killarney in Montana; pleasing company to usual good business. Week Aug. 29: Haliday Stock company presenting Wronged Girl in Command, Wedded and Parted, Queen of the White Slaves.

At Lancaster, Pa., Manager A. L. Barr presented John W. Vogel's Minstrels Aug. 18 to an overflow house.

Riverview Park, styled "Louisville's Cold Storage Plant," had a fine week Aug. 21-27. The Banda Roma extended its engagement there and gave twice daily unusually excellent concerts embracing classical and popular selections. Manager Columbus Senior has reason to be pleased with the success of his season. Fontaine Ferry with ideal weather enjoyed a prosperous week Aug. 21-27.

Appearing there are John Neff and Carrie Starr, the Original Newsboys Quartette, Oberla Sisters, Ward and Curran, and Alexander and Scott. Marie Florence pleased as soloist with Gregg's Band.

At Rolling Green Park, Sunbury, Pa., Manager Blanchard gave the record-breaking crowds high-class vaudeville and moving pictures Aug. 29-3. At Island Park (H. V. West) they are also drawing record-breaking crowds to their Ostrich Farm and motion pictures Aug. 29-3.

At Washington, Pa., the Airdome Amusement Company (F. B. Hallam): Howard Stock company Aug. 22-27. Plays: In the Serpent's Power, The Counterfeiter's Wife, A Married Bachelor, A Man Among Men, In the Hills of Old Kentucky, Damali Swamp, Jesse James; fair co.; good business. Haliday's Comedians Aug. 31-3. Haliday's Players 5-10. Herschell-Mayall Stock company 12-17.

The Flint, Mich., Airdome (W. M. Harris) closed a very successful season Sept. 4.

Jersey City, N. J., has not less than twelve airdomes all doing big business.

The Albert Airdome just opened with motion pictures at Terre Haute, Ind.

At the Mexico, Mo., Airdome (A. B. Waternman) the Rag-Time Tramps Musical Comedy company 15-20, pleased. The Leighton Comedy company 22-27; the Kelly-Sherman Stock company Aug. 28-3.

The Airdome (Dixon and Stewart) at Clinton, Ia., just closed a very successful Summer business with stock company of which Lionel Morris and his wife, Marquerite Leasure were the principals. The company has put on twenty-four different plays during the season in a very creditable manner, pleased their patrons and made many personal friends.

At Shedd's Freebird Park (Charles P. Cooke, manager), Newort, R. I., Burke's The Foolish Factory, Three Renauds, Two Roses, Elsie Faye, Transfield's Pony and Dog Circus, Lester and Kellett, Four Henrys, Burns and Lawrence. Record business Aug. 22-27.

At the Crystal Airdome, Guthrie, Okla., Typewriter Girls Musical Comedy company Aug. 14-20; company fair; good business. Company reports good season. Raymond Teal Musical Comedy company 22-28. Repertoire: The Man Behind, Papa's Boy, My Friend from Australia, The Ronders, The Bell Boy, Variety Isle company; exceptionally strong; did excellent business; playing to S. R. O. every night; company scored decided hit in Variety Isle on Friday Society Night. Teal in blackface stunts is "one best bet;" always good.—ITEM: Raymond Teal company and Zinn's Musical Comedy company have combined under name of Raymond Teal Musical Comedy company, with Mr. Zinn as musical director; combination making present company very strong; report fine business. Helen Hall Repertoire company Aug. 28-3.

At Central Park, Dover, N. H. (Edward F. Galligan, res. mgr.), Aug. 15-20 J. W. Gorman's Star Vaudeville company, consisting of the Great Darmody, McNish and McNish, Richardson and Montrose. Three Mitchells, and Ray Soper, gave immense satisfaction to usual good attendance in the Rustic Theatre, and the diving horses, King and Queen, as a free attraction proved a great drawing card and was fully appreciated. A very good vaudeville bill by Michael Graham, Baker and Murray, Warren and Brockway, the Cowboy Four, the Elmores, in the Rustic Theatre, and Torrell's Dog and Pony Circus as a free attraction, drew fair business Aug. 22-27. Vaudeville Aug. 29-3.

Bonham Kyri and his band are the headline attraction at Electric Park, Kansas City, Aug. 21-27, and drew large crowds nightly. The band scored heavily at the opening concert and given promise to become very popular.

At the Fort Scott, Kan., Airdome (Harry C. Ernich) the Whyte Dramatic company had very good business and gave satisfaction Aug. 15-20. Plays given: La Belle Marie, Captain Rackett, The Other Woman, Beyond the Rockies, and The Yankee Doodle Detective. Gordon's Associate Players open 22 for two weeks. Gordon's Associated Players Aug. 22-28 to good business; very good company. Plays presented were: The King's Rival, Sherlock Holmes, The Red Circle, and A Child of the Wilderness. Same company Aug. 29-3.

Bethesda Park, Md., opened Aug. 15-20.

Electric Park, Waterloo, Ia.: Season will close Sept. 5. This has been one of the best seasons in the history of the park.

James Bachford, treasurer, has gone to Marshalltown, where he is treasurer of the Odeon Theatre.

Adam Forepaugh and Sells Brothers' united shows exhibited at Beliefontaine, O., Sept. 3, to two big audiences. The menagerie was large and abounding in interest and the circus performances clean and highly entertaining. Although Beliefontaine has been visited this summer by Robinson, Buffalo Bill and Pawnee Bill and the Forepaugh-Sells shows, it is now reported that Miller Brothers' 101 Ranch will exhibit there this Fall.

The Hagenbeck-Wallace Circus was handicapped by heavy rains at Pottsmouth, O., Sept. 5, but gave two pleasing performances to fairly good business.

The Ringling Brothers' Circus will exhibit at Wichita, Kan., Sept. 19.

Barnum and Bailey's Circus pleased two large audiences at Salem, Ore., on Aug. 27. Excellent attraction.

Ringling Brothers' Circus is coming to Little Rock, Ark., Sept. 24.

Comedy co. 5-10.—ITEM: Oct. 2-8 the Washington, Pa., centennial will be held and several anniversaries and concessions are now booked by William Irwin, chairman of this committee but the lot is not yet complete. The feature of this occasion will be the Wright Brothers' aeroplane flights.

Merryland Park is one of the most popular places of amusement in Cumberland, Md. These warm nights find it filled to capacity; the bill consists of three vaudeville acts and two sets of motion pictures.

At Luna Park, Johnstown, Pa. (John Hinckley): Sept. 18-19: Interstate Fair, with Street Fair included as free attraction.

The Monarch Carnival company and a special band performed at Valley Station, Ind., and the attendance consequently poor. The Monarch company remained for the entire week, doing fair business and giving moderate entertainments.

At Waterloo, Ia., Electric Park (Herbert Parker) season closed Labor Day with 11,000 admissions. Season the best in the history of the park.

The local park season at Kansas City officially ended with the big Labor Day celebration, Electric and Forest closing on that day, while Fairmount will remain open for a few days yet.

At Marion Fair, Marion, Ind., closed a prosperous season Sept. 5. The occasion was the presentation of a hand-made diamond scarf pin to Manager J. J. Carroll in recognition of his excellent services as director of this Summer resort.

At Rock Springs Park, Rock Springs, W. Va. (J. H. Maxwell): Great Labor Day celebration drew thousands to this popular resort, which closed its regular season on this day.

Natatorium Park at Spokane, Wash., closed its regular season Sept. 5, but it is anticipated that the park will be open to the public until the end of November. E. A. Williams, superintendent of railways for the Western Power Company, which owns the park, was born in Spokane, Wash., in 1864. Williams' career was one of great success, and he died in 1904.

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At the Cedar Rapids, Ia., Airdome (H. C. Gilligan) closed its regular season Aug. 28-3. This company made a good business.

At the Grand Rapids, Mich., Airdome (A. J. Gilligan), Lena Evans Aug. 28-3. The Wagon of Misfortune Aug. 29-3.

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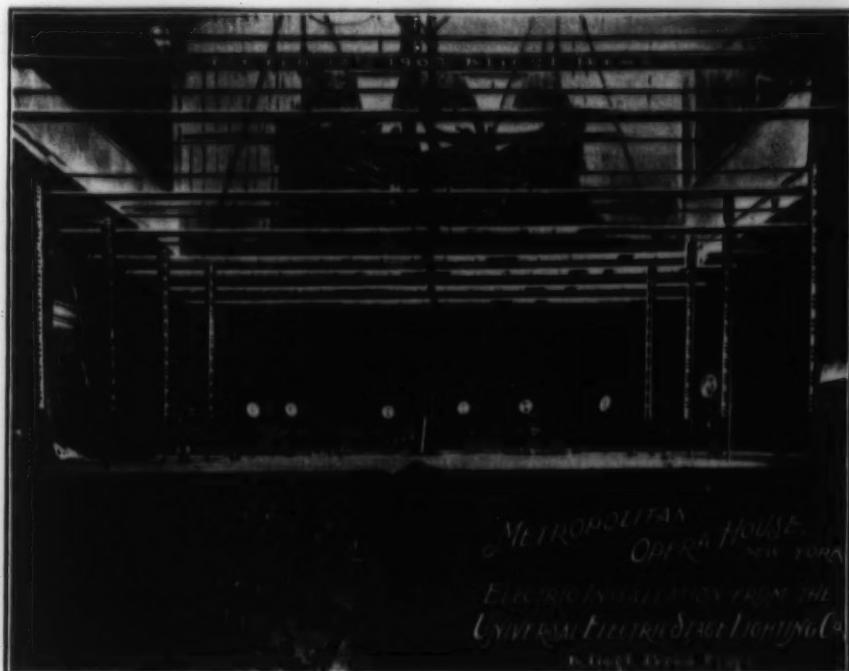
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